Ascending Cadence Gestures in Waltzes by Johann Strauss, sr.: A Documentation

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Abstract:

Rising melodic figures have a long history in cadences in European music of all genres. This essay documents examples from an especially influential repertoire of social dance music, the Viennese waltz in the first half of the 19th century. The two most important figures were both violinists, orchestra leaders, and composers: Josef Lanner (d. 1843) and Johann Strauss, sr. (d. 1849). Strauss is the focus here, through twenty five waltz sets published between 1827 and 1848.

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Introduction

Summary version of the introduction to the companion essay on Lanner: ascending cadence gestures and violinistic figures

Rising melodic figures have a long history in cadences in European music of all genres. In two companion essays, I document and comment on examples from an especially influential repertoire of social dance music, the Viennese waltz in the first half of the 19th century. Both of the most important figures were violinists, orchestra leaders, and composers: Josef Lanner (d. 1843) and Johann Strauss, sr. (d. 1849). A few days ago I published the essay on the waltzes of Lanner: link. The present essay, on Johann Strauss, sr., differs in that it is mainly a documentation; analytical and critical contexts are minimal. The earliest compositions discussed in the essay on Lanner were the *Gowatschische Ländler*, Op. 2 (1826; published in 1827). In the present essay on Johann Strauss, sr., the earliest set is the *Täuberln-Walzer*, Op. 1, published in 1827. The latest is the curiously named *Aether-Träume*, Op. 225 (1848) [the set was written for a medical-students' ball].

The primary goal of this essay is the historical documentation of ascending cadence gestures, but I also continue from the Lanner essay in making a theoretical argument about the sensitivity—I call it "fragility"[1]— of the upper or more abstract levels of pitch design hierarchies in linear analysis, and especially in traditional Schenkerian analysis.

I have restricted the repertoire to waltzes because they make up the largest percentage of Lanner's and Strauss's published music—and they have the added benefit that they provide a very smooth continuation from the waltzes of Schubert, who we know was familiar with Lanner's work (Schubert heard Lanner's orchestra in live performance, probably on multiple occasions).

Although my focus here is on linear formations in ascending cadence gestures and in longer patterns that can be read (heard) as stretching across an entire strain (or even two), those gestures are heavily influenced by violinistic figures and their related, clichéd patterns, and in turn the interpretation of those figures and patterns is heavily influenced by emphases—repeated motives, statement/response shapes, and (less often) sequences.

Violin figures are central to the Ländler and early waltz repertoire. The violin became the favored solo and ensemble instrument for dance music by no later than the third quarter of the seventeenth century. Music for the Ländler was known in the early 18th century already, primarily for solo violin in the "native" violin keys of D, A, or G. Like Lanner and Johann Strauss, sr., Franz Schubert

[1] I first used the term "fragility" with a similar meaning in connection with the Urlinie from ^8: see Neumeyer 1989.

was an excellent violinist, and there is every reason to suppose that he would have had an instrument in his living quarters through most or all of his adult life. Regardless of whether this last was in fact the case, Schubert did write many highly violinistic Ländler tunes, some of which were turned into keyboard versions for publication.

A summary of issues in analysis of cadence gestures for the waltz repertoire, roughly 1815-1850:[2]

1. Arpeggiated figuration creates 2-3 voices, any of which may conclude.
    1. Any voice may be left "open" in the final chord, with a strongly implied note due to previous figuration (especially when repeated, as most figures are in waltzes).
    2. For traditional Schenkerian readings, one is often obliged to violate the integrity of the voice leading in order to locate a unidirectional line reaching ^1.
    3. Because of the routine ease of movement between the violin registers, voice leading is further complicated by octave shifts, especially in the common closing gesture in which a high point is reached in the second or third bar from the end, followed by a drop to the final tonic. I call this the "fall from the dominant."
2. Strains in a binary dance sometimes work individually, so that one cannot automatically assume that he or she can use "clues" from one strain to make convincing interpretative decisions about lines in an adjacent strain.
3. Dance-trio-dance designs were by no means universal in performance for dancing, however common they were in publication and—one presumes—in performance for concerts. Regardless, the level of abstraction required to fit a trio's voice leading under one's reading of the menuet often leads to unconvincing analyses overall.

Needless to say, the issues listed under 1. are not confined to the Ländler or waltz repertoire; they will be factors to keep in mind in any music that is native to the violin.[3] At the same time, however, the particular stylistic features of the Ländler and the repetition of a few gestures make the items listed above of special importance in analysis of the repertoire to be considered here. It should—once again—be remembered that both Lanner and Strauss, sr. were, first of all, violinists.

For the sake of convenience in presentation, I have divided the waltz sets of Johann Strauss, sr., into two groups at the year 1840, if only because there are roughly the same number of published sets before and after. A stylistic progression over the course of his career is easily distinguishable if one compares the very earliest with the last, but sharply articulating moments in-between are very

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[2] This list is repeated from the introduction to the essay on Lanner, where it is followed by a different set of examples, music by Lanner.

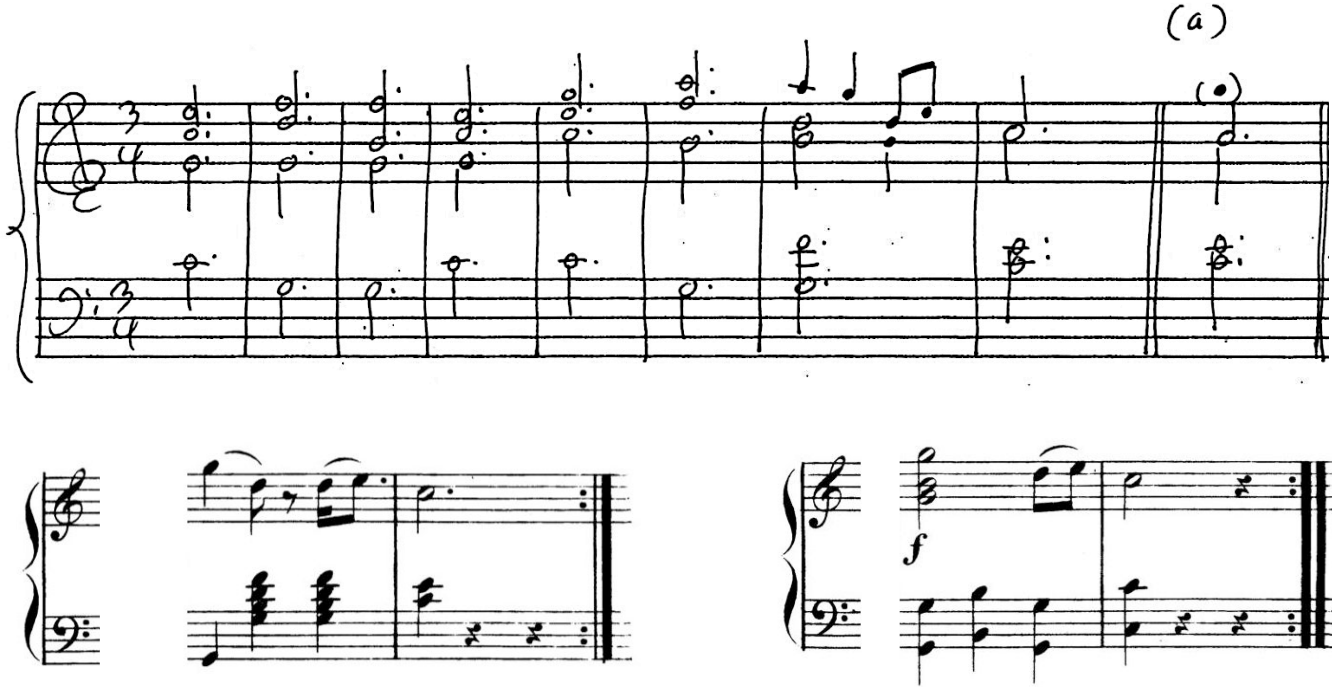
[3] The issues that arise in the waltz in the second quarter of the nineteenth century are to be found—though not in equal measure—in all the popular social dance repertoires of the period, from the mazurka and galop to the polka and the polka-mazurka.

hard to find, most especially in the case of melodic style and harmonic treatment. He had already changed from a six-waltz to five-waltz plan by 1831, often with expanded introductions and codas. At about the same time, individual strains had almost always become 16 bars, not 8. The *alternativo* model, or a design AABBAABB (or possibly AABBAB) also appears in the published works by 1840, but it could very easily—in fact, very likely—have been a part of performance practice much earlier.

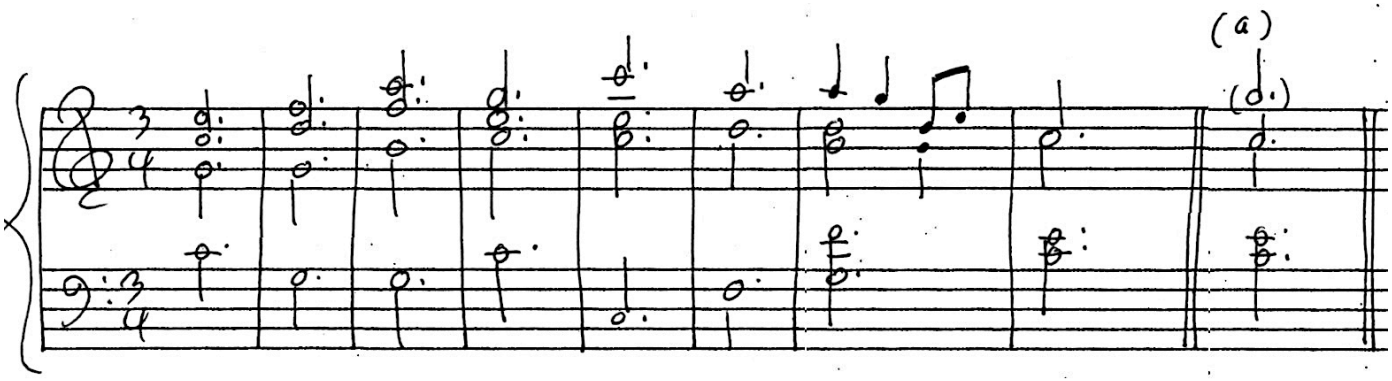
Hypothetical waltz variants to demonstrate typical problems

The issues listed under point no.1 above were: figuration that leaves strongly implied notes over the closing tonic, the difficulty of maintaining integrity of voice leading in cadences, and complications introduced by register shifts. The examples here are hypothetical--none is an actual dance by Strauss--but all make use of characteristic designs for individual strains and several do have cadences drawn from dances in the *Adelaiden-Walzer*, Op.129, which are discussed on their own terms in the final section of the introduction below.

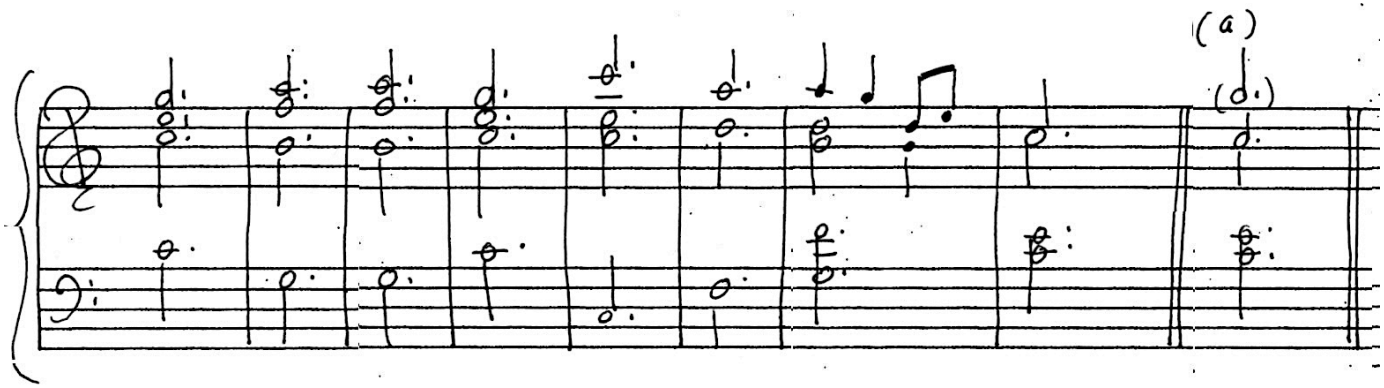
An eight-bar strain with a cadence based on the two strains of Op. 129n1 appears at the right. The two cadences in Op. 129n1 are shown below. The typical Schenkerian bias toward ^3 as melodic note and ^5 as cover tone makes sense here, and it is not difficult to hear ^3 moving to ^2 in bar 7 and ^1 in bar 8. At (a), then, the upper part of the fourth D5-G5 is shown as a cover tone that "remains in the ear" at the conclusion of this brief passage.



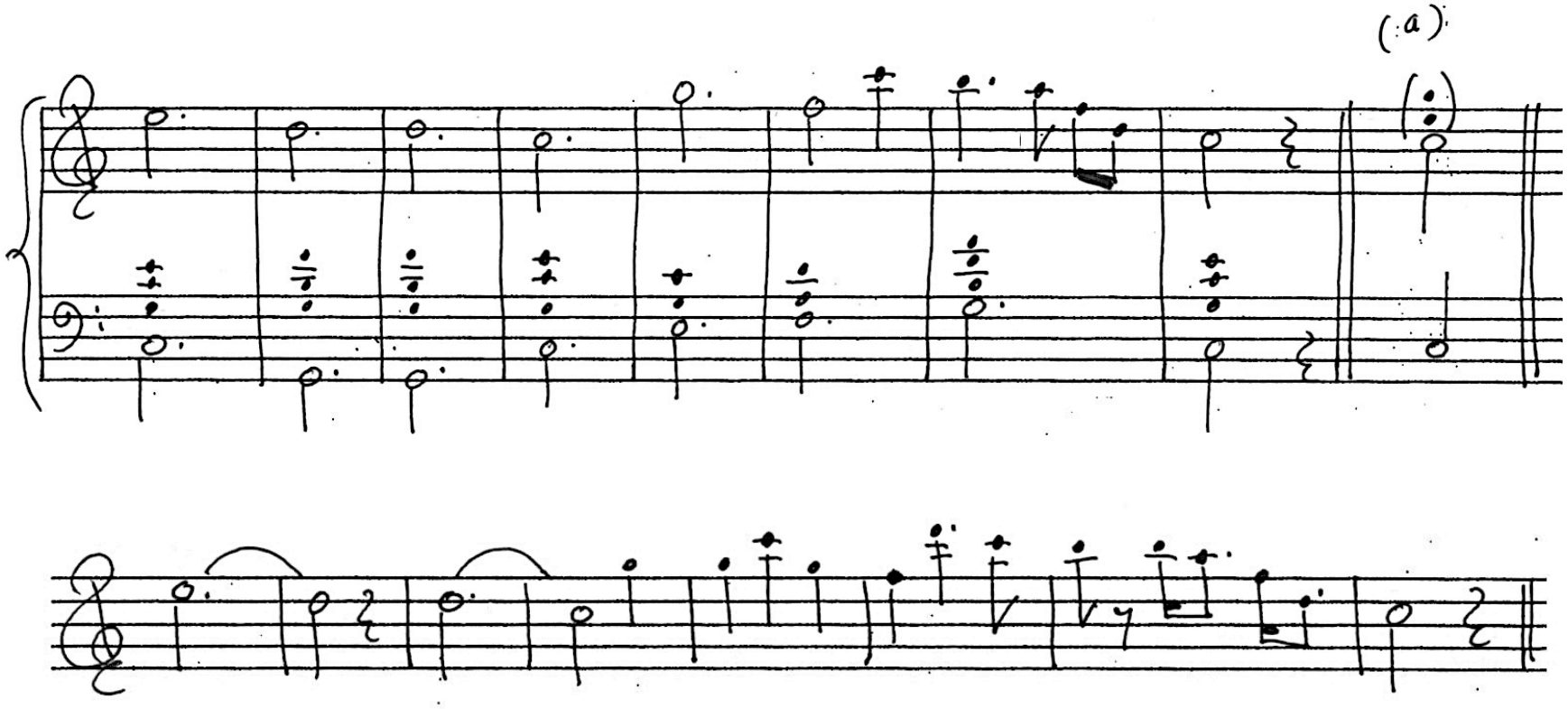
An alternate version keeps bars 1-2 as is but alters bars 3-6. The force of ^3 is undermined by ending the first phrase on ^5 and by the "one too far" gesture that makes ^8 (C6) a "cover tone to the cover tone" in bar 5. As a result, at (a) I have shown ^5 with a note value equal to the others, to suggest that ^5 remains more firmly, prominently, in the ear than it did in the original version. This is the situation I would probably graph as a soprano-alto pair ^3-^5 in a Schenkerian analysis, or perhaps as a proto-background in an interval frame based reading.



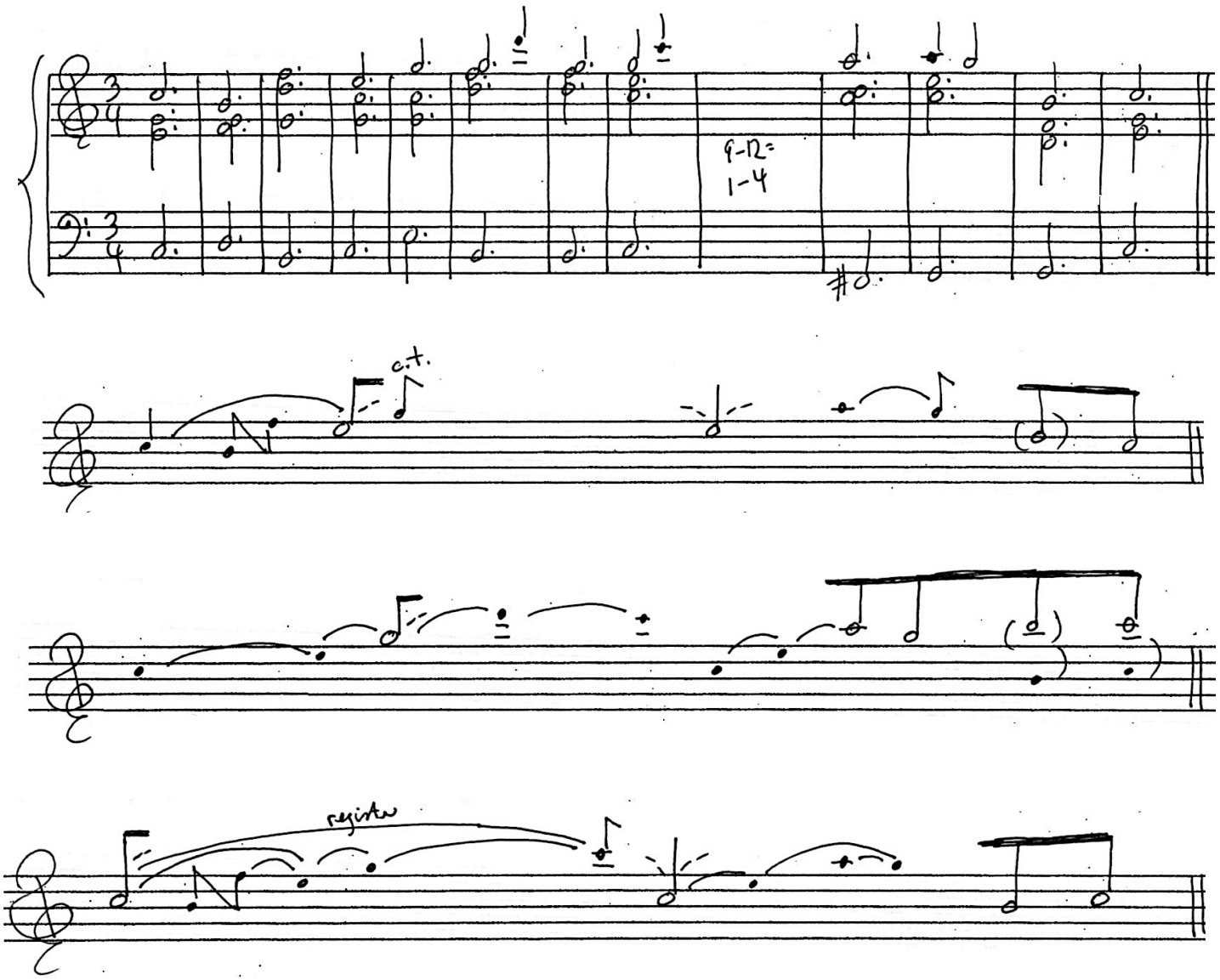
In the second alternate version, bars 1-2 of the first alternate are changed to place ^5 at the outset with a V9 neighbor figure to confirm it. At (a), the notation is the same but the parentheses are there only because G5 is not literally sounded over the tonic chord. Here again I might graph the strain with a soprano-alto pair ^3-^5 in a Schenkerian analysis, or, more likely, with a proto-background in an interval frame based reading.



The next example uses a cadence drawn from the first strain of Op. 129n2. The figure is the one I have called the "fall from the dominant," a cliché of the waltz repertoire. Without a strong prior reference, the effect is to imply all triad notes above the final tonic, as shown at (a). In this instance, a framing descent from ^3 to ^1 probably has priority, and E5 at (a) is a "reminder" of the first structural tone while G5 recalls the cover tone whose register dominates the second phrase. The melodically richer version below the example, on the other hand, tends to undermine the clarity of the lower line and give more prominence to G5. Bars 7-8 are the melody as it appears in Op. 129n2. These "Scotch-snap" figures, counter-intuitively perhaps, put more attention on the accented short note than on the longer one that follows. Here, the distinctive rhythm diminishes the ^2 (D5 in bar 7) and further undermines the priority of a line from ^3.



Still another example is based on the 16-bar double period. I have written out three Schenkerian readings below.

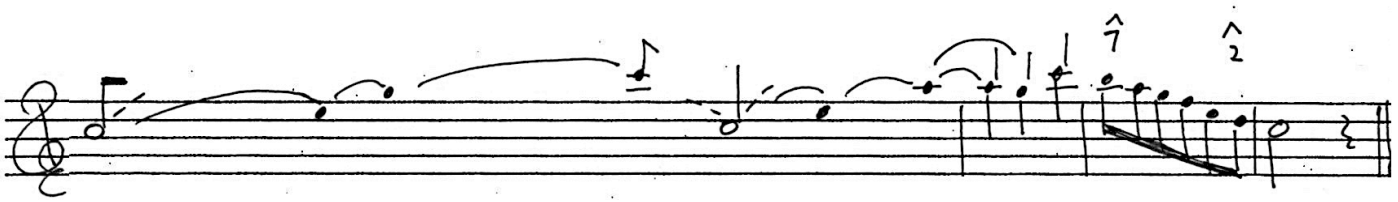


The first takes the obvious route of an unfolding that reaches ^3 at the end of the first phrase. G5 is a cover tone.

The one awkward moment is the necessity to imply a ^2 in bar 7. The second reading allows ^7-^8 to be heard as is but must use ^5, not ^3, at the beginning.

The third version focuses on beginning and end —of the three, it is the simplest and reacts most faithfully to the music. Notated differently, this would be a suitable prolongational reduction (after Lerdahl & Jackendoff).

Finally, I have altered the last three bars to form another stereotyped cadence gesture in the early waltz repertoire: a scale running down from ^7 to ^1. (Alternatively, these scale figures run upward from ^2 to ^8.)

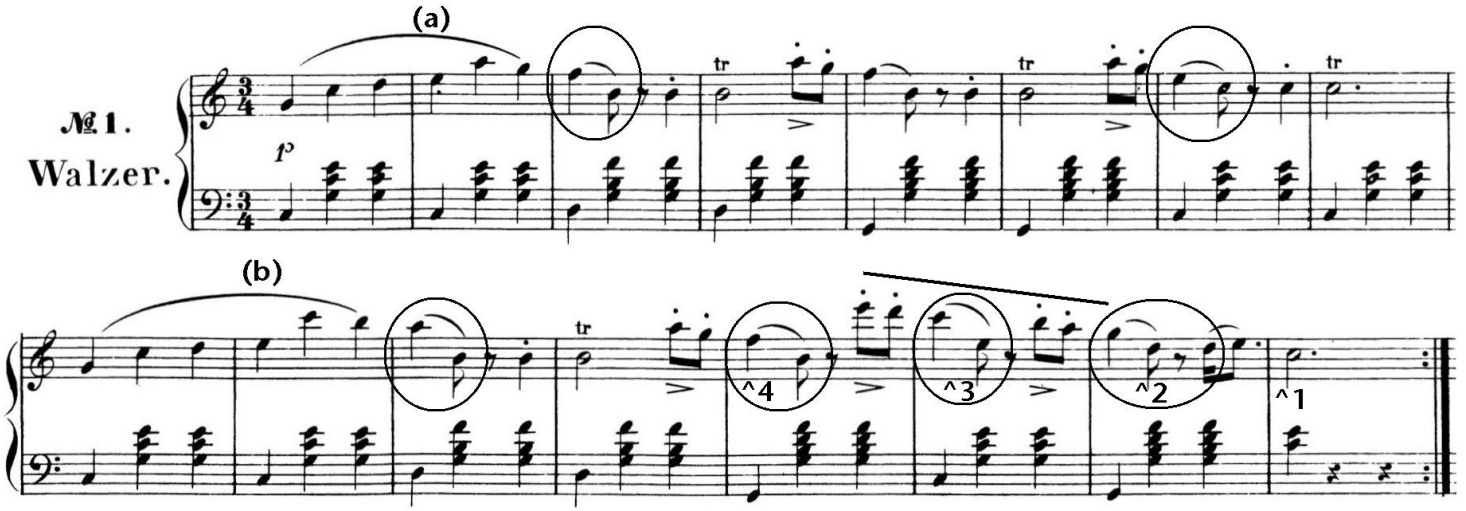


Now the effect is to emphasize coupling (of C5-C6) in bars 1-8. Overall, the result is a neighbor-note wedge: C5-C6/D5-B5/C5-C6.

***Adelaiden-Walzer*, Op. 129 (1841).**

If we now trace our way through linear patterns in all five of the waltzes in Op. 129, what we will see is a variety of shapes and gestures that might seem surprising in such a stylistically narrow genre as the waltz of the 1830s and 1840s.

N1: At (a) we already see one of the most characteristic of all shapes in the waltz repertoire: ^3-^5 (E5-G5) with ^6 ambiguously positioned as neighbor or possibly a chord tone. Also typical: the statement-response pattern (note I-V7 in bars 1-4



and V7-I in bars 5-8. Circled notes show the resolution of the tritone into the third.

Still more typical procedures: at (b), the figure of the first phrase is intensified by moving part of it up a third, in course of which the tritone becomes a seventh with ^6 at the top (circled in bar 11); the intensification continues with another move up in the final phrase, followed by a precipitous "fall from the dominant" in the cadence.[4] Note that the fall is achieved here by means of a continuous line from E6 down to G5. In another circumstance, I might want to read an implied ^8 (as C6) in the final bar, but in this strain the distinction between primary and secondary melodic registers is maintained clearly enough that I hear a line ^3-^-2-^1 (with ^4 as neighbor in bar 13) and boundary play above it (the elements of the intensification in bars 9-14).

One final comment: although the whole is best read as a double period (Caplin's "16-measure period"), note that there are definite developmental aspects to the opening measures of the consequent (even in a "regular" double period one expects changes at the end of the consequent for the sake of the cadence, of course). The "classic" double period is the most common design in Strauss's waltzes, and the double sentence (Caplin's "16-measure sentence") is very rare, but this "in-between" type is well-represented, too, if not always easy to label with confidence.[5] At the risk of muddying the taxonomy with too many refinements, I will refer to this "in-between" type as a "variant double period." Here is information for all ten strains in the five waltzes of Op. 129.

N1, first strain: variant double period
N1, second strain: "AB theme" (two contrasting eight-bar themes joined by an imperfect cadence at bar 8 and by the repeat signs)[6]
All others: double period (where variants occur almost exclusively in the final measures of the consequent)

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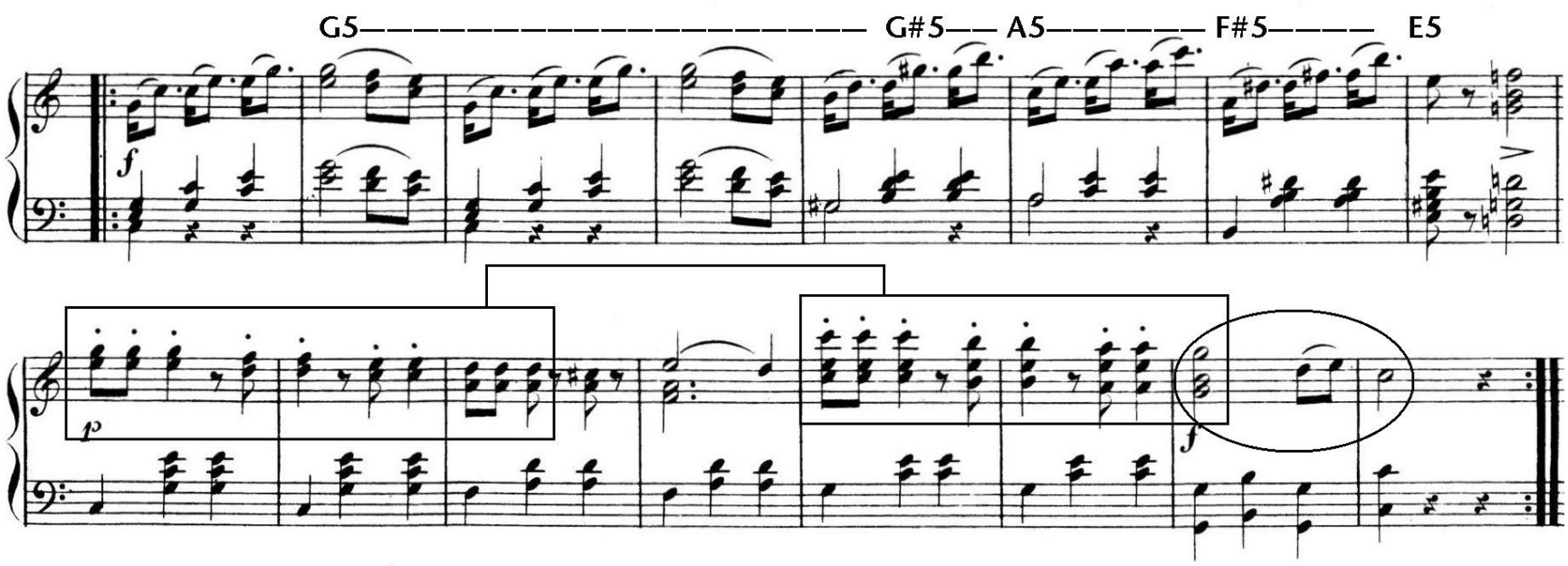
[4] See the "Summary of issues" in the first section of the introduction above, point 1.3.

[5] For more on formal designs and functions in nineteenth-century waltz sets, see the section "Postscript on the period, double period, AB designs, and quadruple periods" in the companion essay on Lanner: link to the essay.

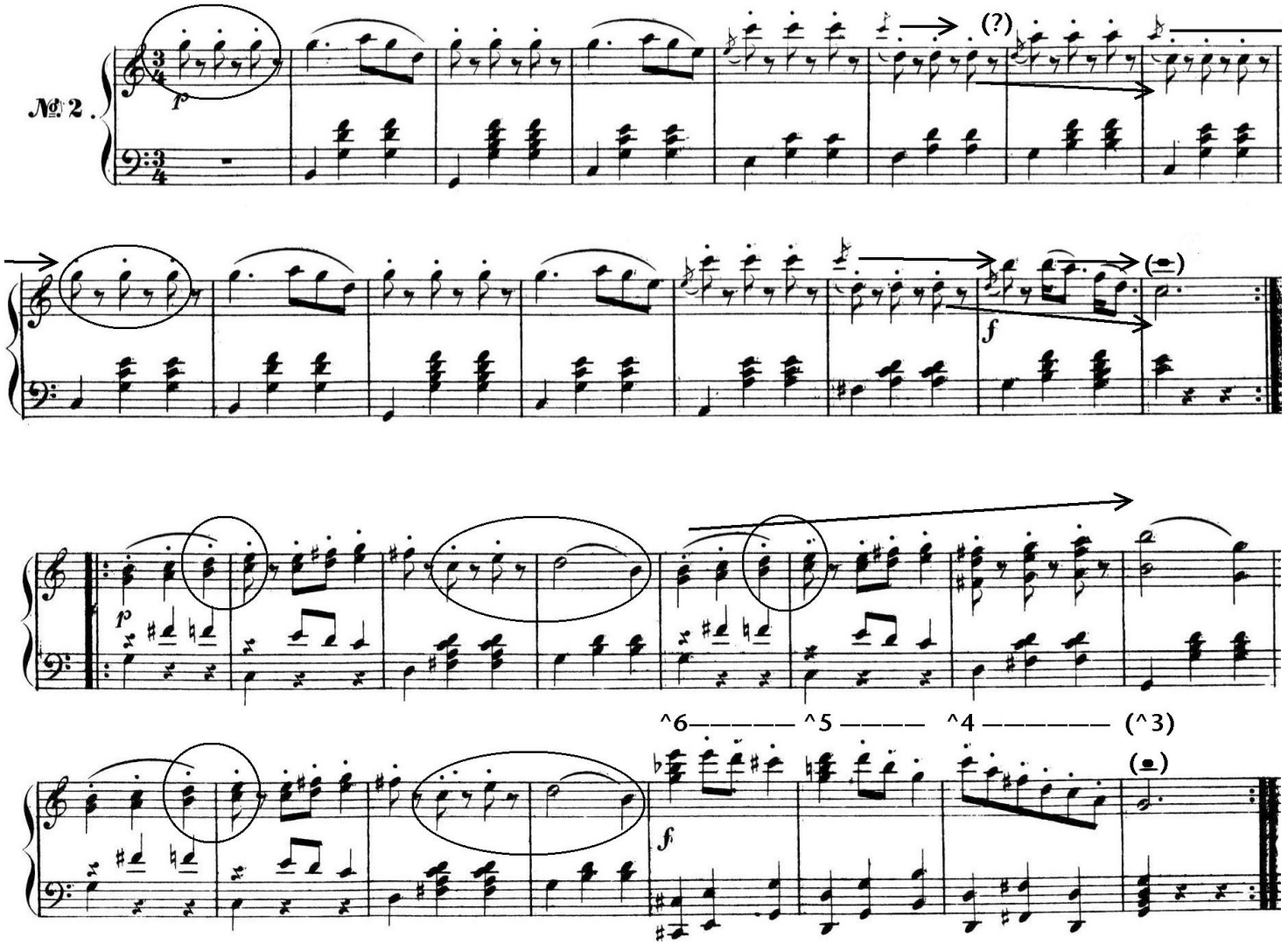
[6] I use the term "AB *design*" for a two-section form in which each section is motivically distinct and each is repeated. This is one of the most common forms in the waltzes of Johann Strauss, sr. & jr. It is obviously related to the older dance & trio model, but differs (1) in that "A" is not repeated *da capo* fashion or (2) in that *both* sections are repeated, *alternativo*, so ABAB. See the "Postscript" cited in the previous note. Eight-bar themes with a strongly contrasting second phrase are by no means unknown in the social dance music repertoire: see pages 3-6 in my essay *Form Functions in Menuets by Beethoven and Others, 1770-1813*: link.

In the second strain of the first waltz, the AB theme doesn't prevent us from easily hearing the third E5-G5 (bar 2, bar 9) as the basic melodic element. This time, however, a hierarchical relation of lower and upper registers is not so obvious. One could, of course, read a Schenkerian Urlinie by simply tracing one's way along the harmonic progression: ^5 at bar 9, ^4 at bar 11, ^3 at bar 13, ^2 at bar 15, and ^ in bar 16. I use the verb "read" because "hear" would be altogether more problematic and musically insensitive. Nor is a descent to ^2 by bar 14 any better.

The intensification in the final phrase—see the two linked boxes showing the lower and the upper versions—puts the two registers much more closely in balance than was true in the first strain, and the resulting cadence gesture leaves both of them open, the lower represented by D5 and C5, the upper by G5. Note that the same figure ended the first strain, but the context dictated a different result.

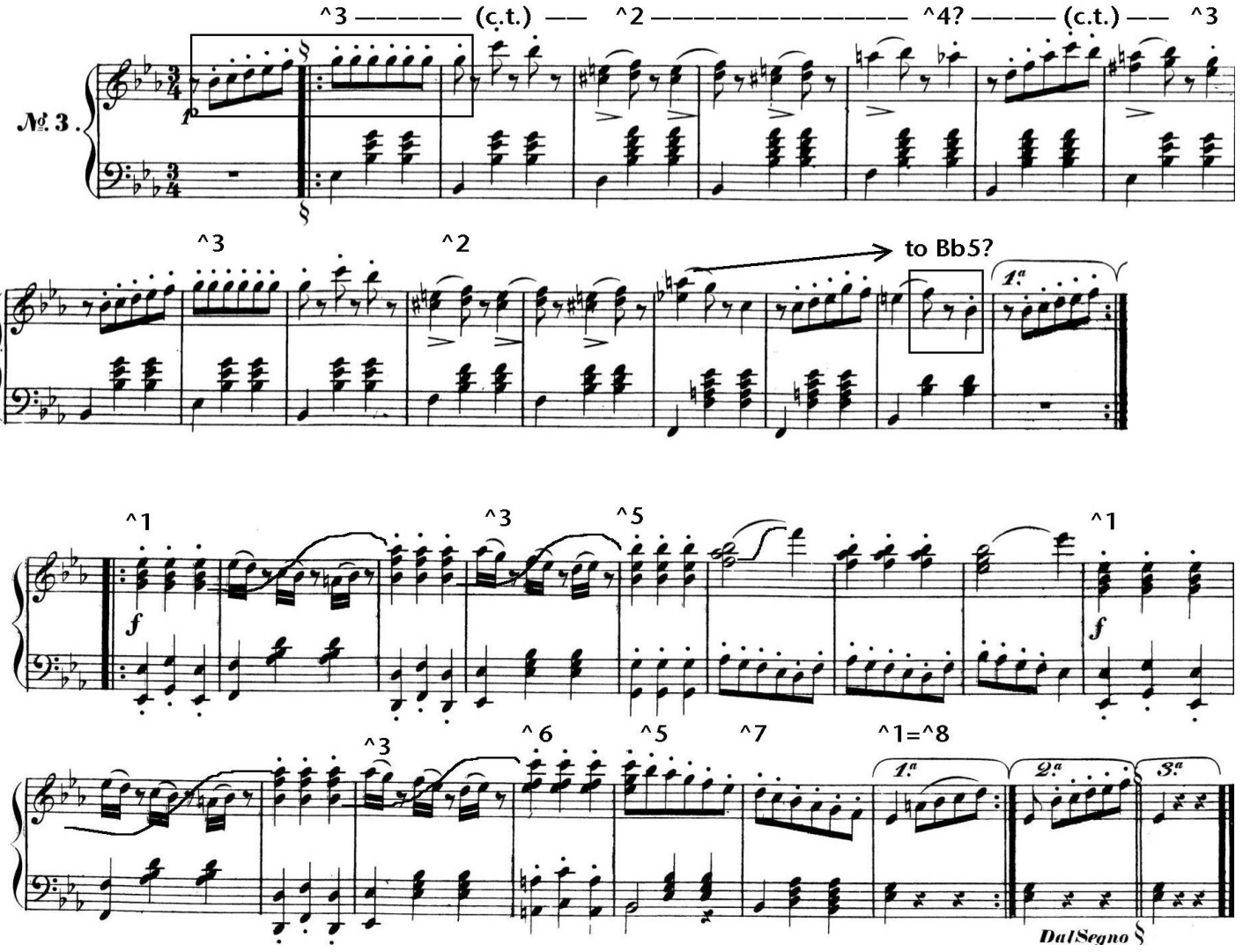


N2: In both strains, a stereotypical "fall from the dominant" leaves open space in the upper register: C6 already heard as cover tone is strongly implied by the accented leading tone B5; in the second strain, B5 is equally strongly implied by the descending line in the final phrase, which neatly complements by inversion the shape of the consequent in period 1 (that is, bars 5-8).



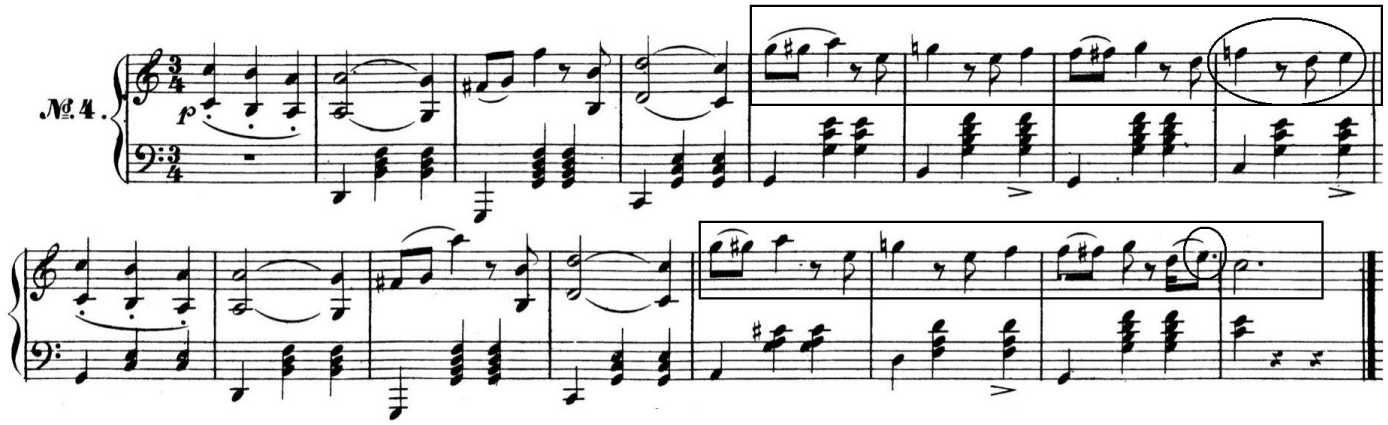
N3: Still no obvious rising line, but we are coming closer in the two strains of n3.

(Incidentally, to anticipate a question, there will be no direct rising lines in Op. 129. We will have to wait for the examples in Parts 1 & 2 below.)

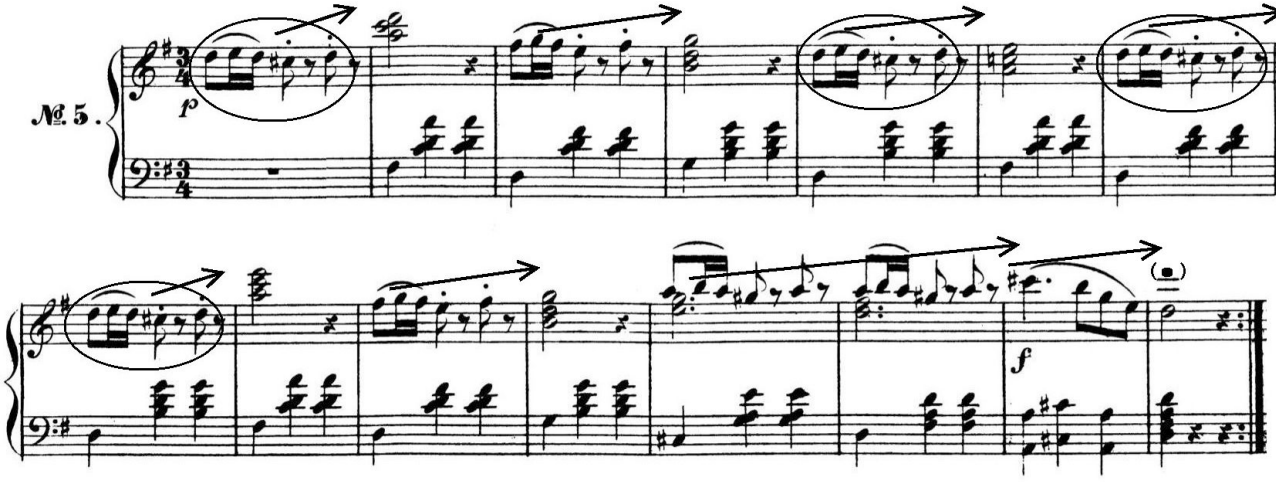


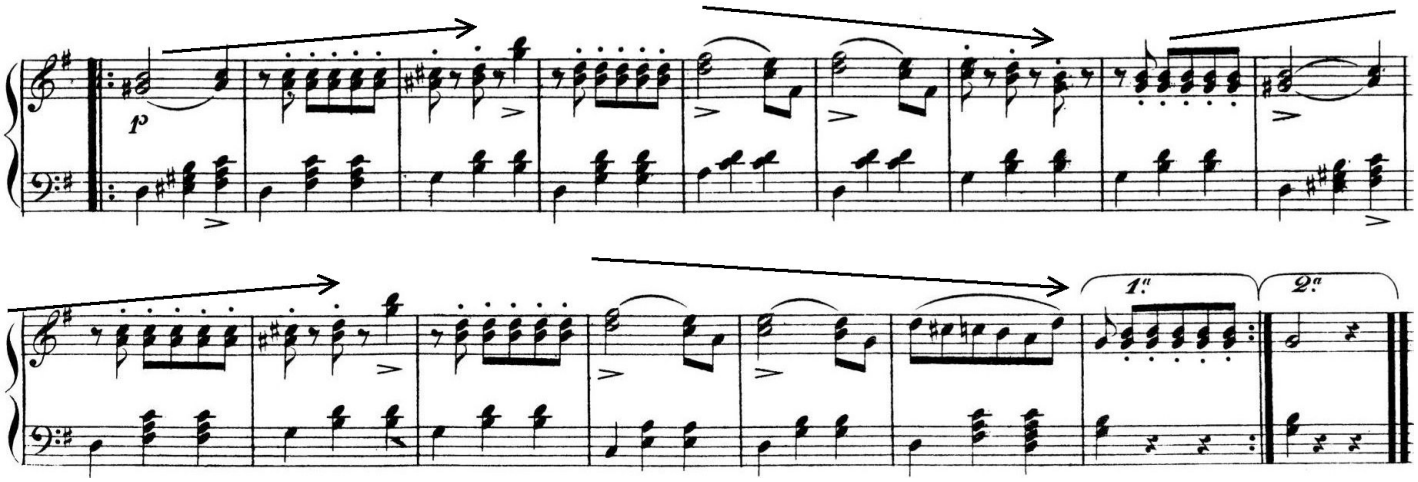
In the first strain, a Schenkerian-style ^3 to ^2 is heard easily enough, but the repeated pattern with cover tones hints at a possible rise to Bb5 in the cadence. In the second strain, a more complex line "abstractly" rises while the long scale falls (the most impressive "fall from the dominant" so far!). I am not necessarily committed to these contrary scale gestures as rising, but they are yet another of the cliché figures in cadences and in this case the preparation (^6 in bar 13), obvious appoggiatura to ^5 in bar 14, and accent in bar 15 support the notion of this most heavily "balanced" figure in the waltz composer's toolbox.

N4: Lower register in the first phrase, upper register in the second. Circled notes make a good comparison between the first and second segments of this double period. The gradual fall to ^3 in bars 5-8 ensures that we will hear an open cadence with ^3 "almost literally" heard over ^1 in the final bar. Note that this is another of the "^5-^2-^3-^1" cadence gestures. Each time so far we have had a different result from this remarkably flexible figure: ^2 to ^1 in the first strain of n1, an open ^5-^1 in the second strain, and now a strongly implied ^3 over ^1.



N5: The registral shifts (reaching-over) in n3, second strain, had some motivic qualities, but n5 puts a turn-then-rise motive at the forefront—in fact, there's nothing else. As a result, it's hard *not* to hear D6 in the final bar and what I call a primitive rising line from A5-C#6-(D6) = D major: ^5-^7-^8.





The second strain complements—I almost said "compensates for"—the first in its simple arch shapes arrayed across phrases. No possibility of a rising line, to be sure. I do want to draw attention to something that should long since have been apparent but that is so important to the waltz repertoire (and, indeed, to all dance musics of the 1830s and 1840s in varying degrees) that it's worth emphasizing. That is the surprising versatility of the notes in the octave's upper tetrachord. Thanks to the by-now common treatment of ^6 as the ninth in a V9 chord, F#5 in bars 5-6 sounds like a dissonance (to be sure, that's also thanks to the parallel figure in the first phrase, bar 1) and E5 its resolution. The latter note is an accented upper neighbor in bar 7, but in other circumstances can be treated as 6 in a $I^{add}6$ chord (for a good example, see the first strain, bar 8). In the second segment of the double period, F#5 is a traditional dissonance over ii6 and E5 a traditional resolution in bar 13, as are E5 and D5, respectively, over G6/4 in bar 14.

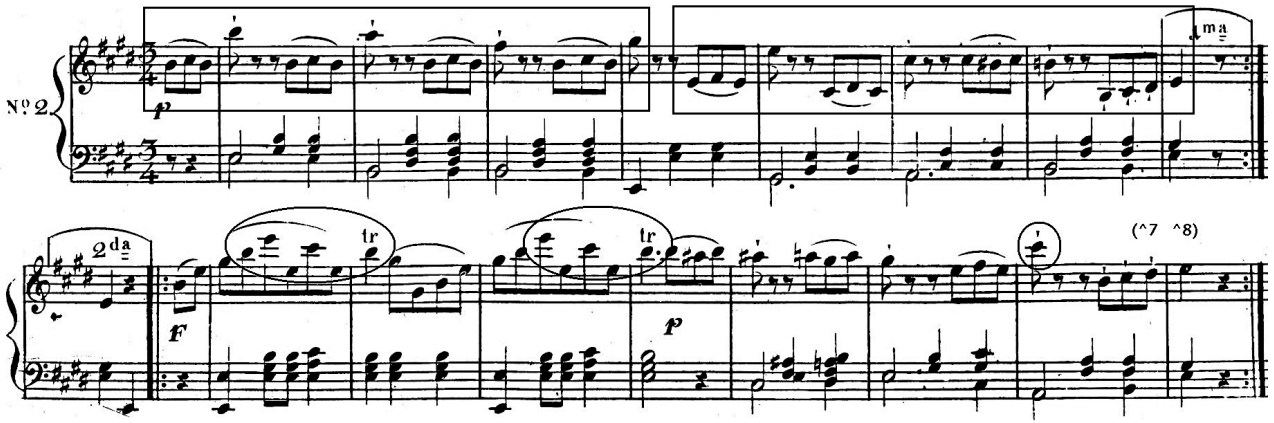
Notes on the upper tetrachord in earlier numbers of Op. 129.

N1, first strain: ^6-^5 traded back and forth over tonic and V7.
N1, second strain, bars 13-14: see the free treatment of ^7 and ^6 over the tonic.
N2, first strain: again, ^6-^5 traded over tonic and dominant; direct resolution of V9 in bars 7-8?; ^6 as "free tone" (?) in the "fall from the dominant" in bar 15.
N2, second strain, bars 3 & 11: ^7-^6-^5 with direct resolution of the ninth in V9.
N3, first strain: ^6-^5 over tonic and V7; in the second strain, note the more traditional use of scale degrees—this is an anomalous piece that sounds like a late-period (Mozart, Beethoven) menuet and, therefore, like the closely related Deutscher-Tanz from roughly 1790-1820.
N4, first strain: free use of ^6-^5 over tonic and dominant.

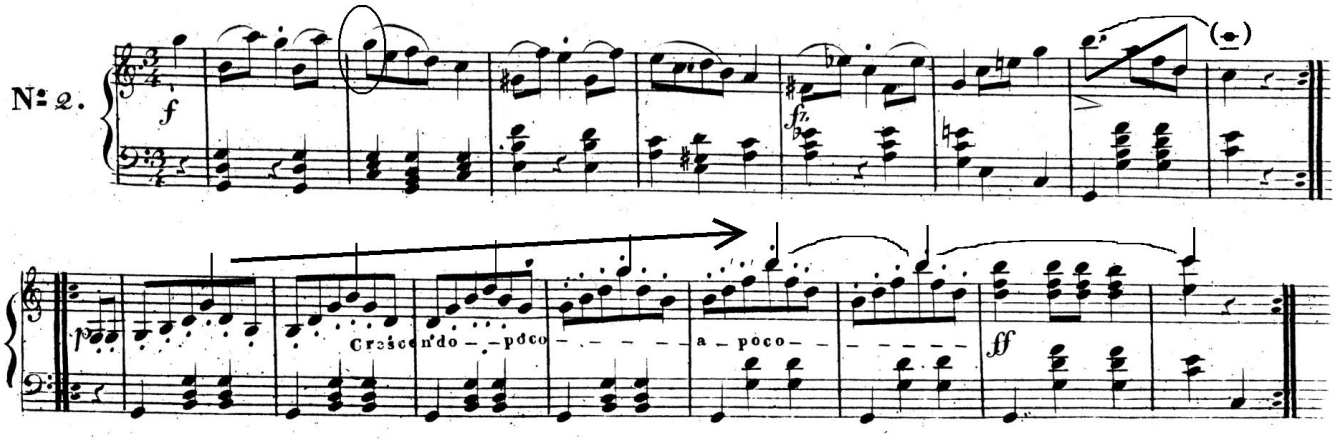
Part 1: Examples in early waltz sets by Johann Strauss, sr.

***Täuberln-Walzer*, Op. 1 (1827)**
***Döblinger-Reunion Walzer*, Op. 2 (1827)**

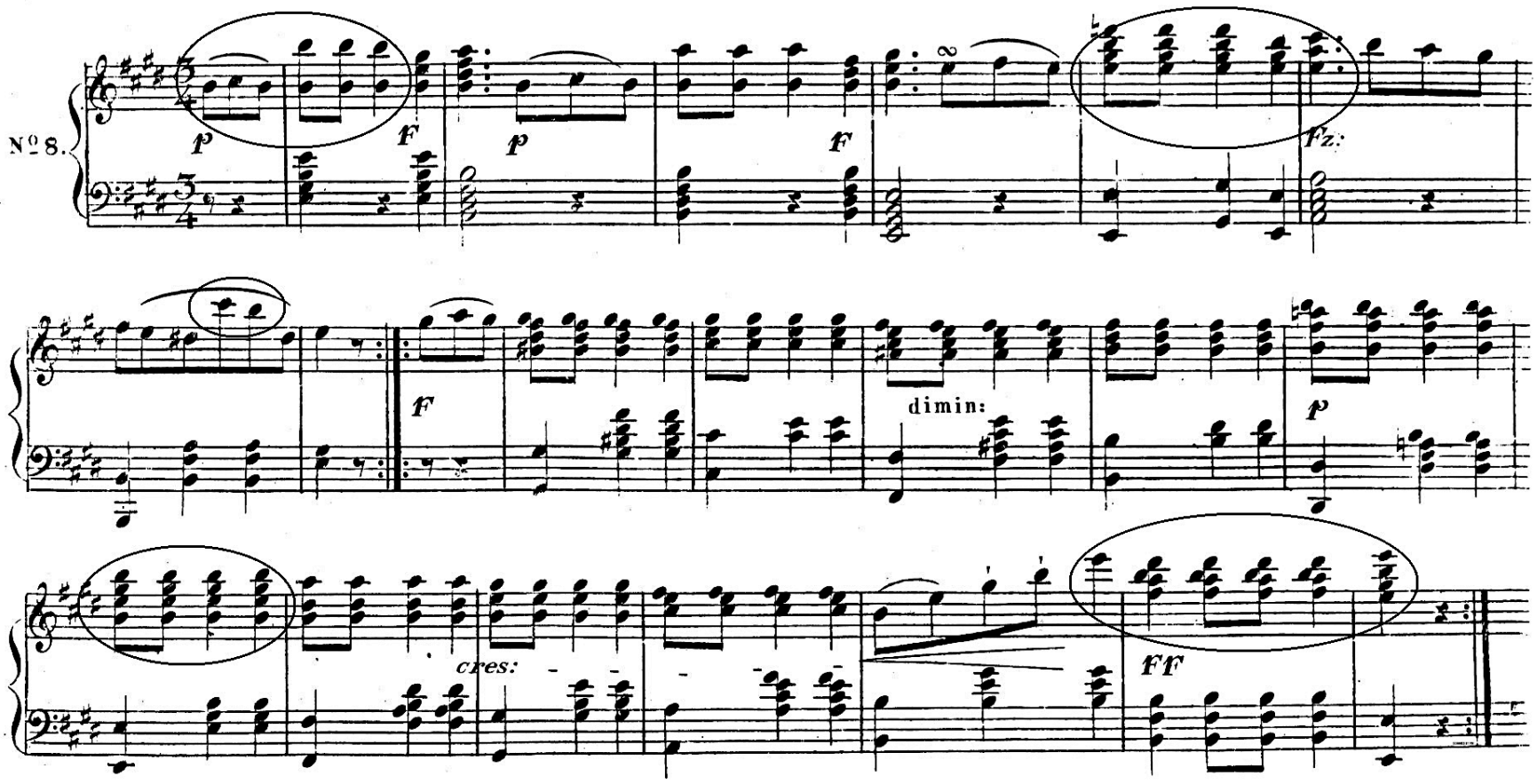
Op. 1n2: B5 as ^5 is unquestionably the focusing melodic pitch in both strains. Thanks to ^6 as C#6 in bar 15, we can *almost* hear a rising line from ^5 to ^8 overall.



A better candidate is Op. 2n2, where ^5 again shows itself as a main melodic note in the first phrase and one of the cliché "falls from the dominant" that we saw in Op. 129 (first strains of ns 2 & 5) brings out a primitive rising line ^5-^7-^8 (G5-B5-C6). The same line is made utterly explicit in the second strain.

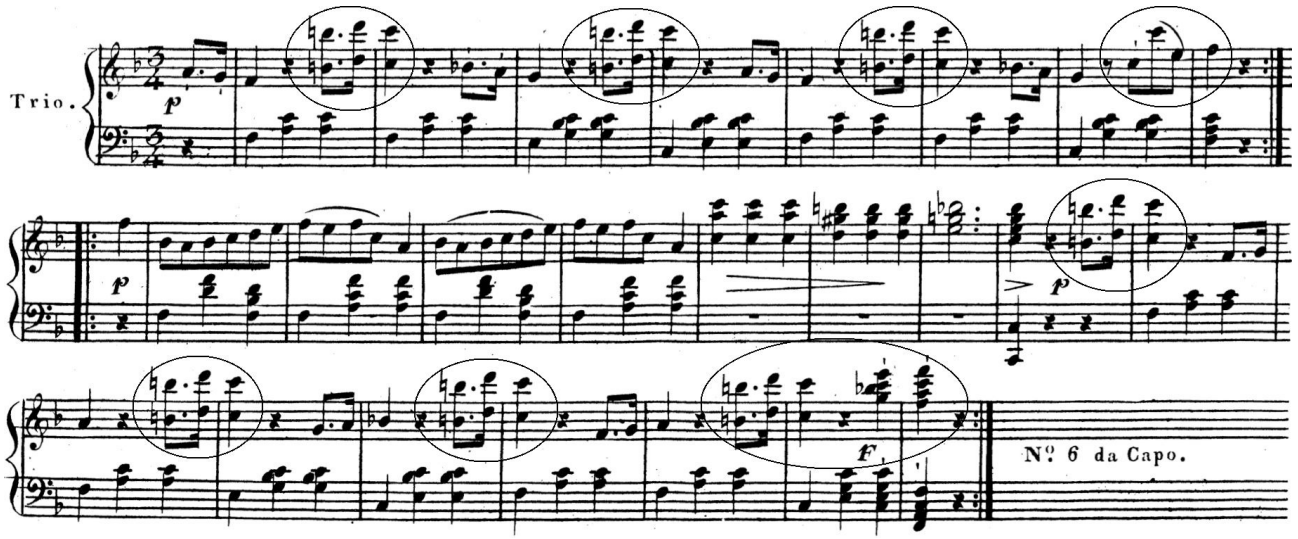


Returning to Op. 1, the last of its eight waltzes reinforces the primary ^5 in the first strain with a *sforzando* ^6 over IV (bar 6). The second strain is similar to Op. 2n2, second strain, but here there is a pronounced line descending from ^5 in bar 14 (circled). I would pair the two lines, descending fifth and rising primitive, as equal in expressive weight.



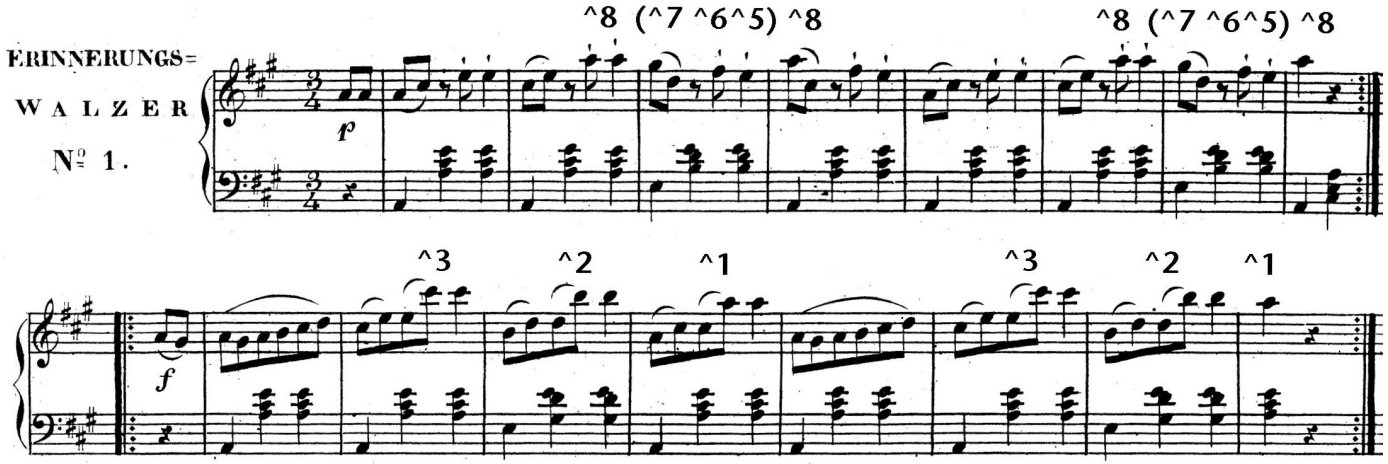
***Gesellschafts-Walzer*, Op. 5 (1827)**

A relative rarity, even in the early waltzes, Op. 5n6 has a formal trio. This one is an interesting small ternary where the lower-register motive is flipped in the reprise (cf. first three notes to the pickup to m. 18). The two register scheme is even starker here than in other waltzes we've looked at so far, and the final tally of prominence goes to the upper register in both A-sections. The final cadence is a primitive ^5-^7-^8.

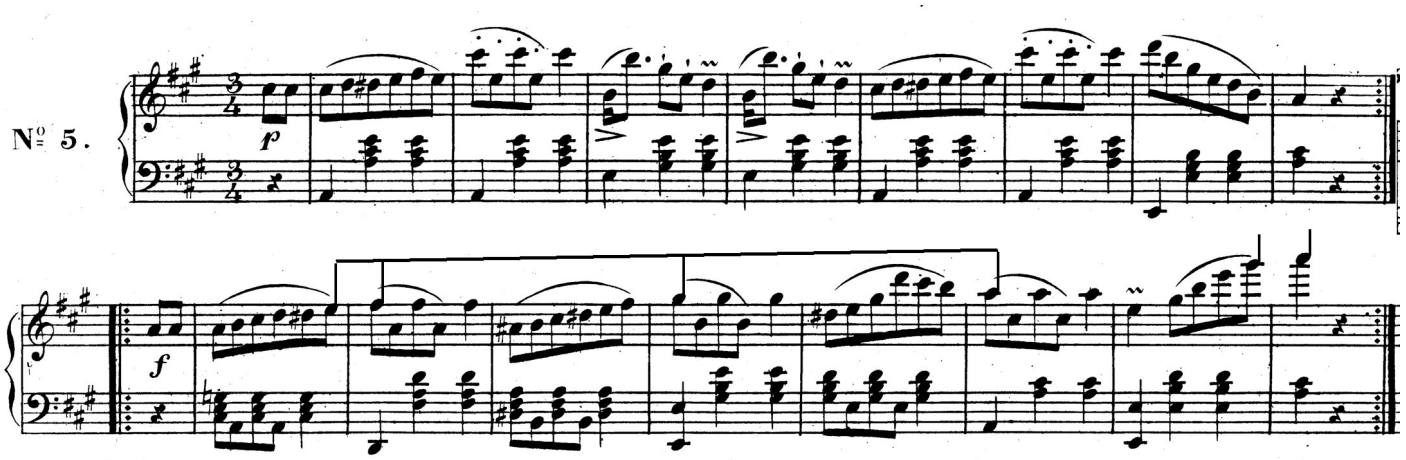


***Erinnerungs-Ländler*, Op. 15 (1829)**

The two registers are compact: the fifth and upper fourth of the octave. Close relatives of the rising line from ^5 include ^8-^7-^8, clear in the first strain, as is the expanded upper register and strong descending third line in the second strain.

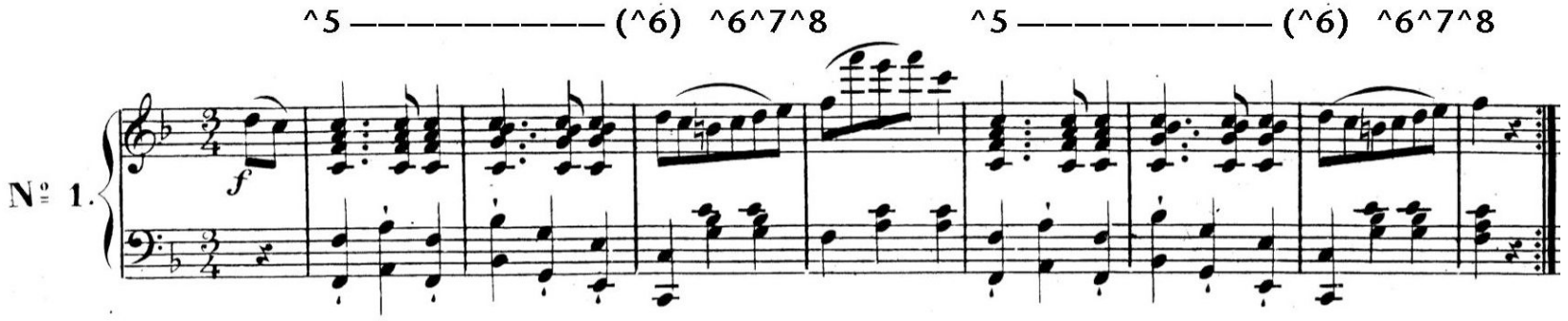


In n5, the situation is largely reversed: the first strain puts ^3 above, and the rising line—this time a clear one from ^5 up to ^8—is in the second strain.



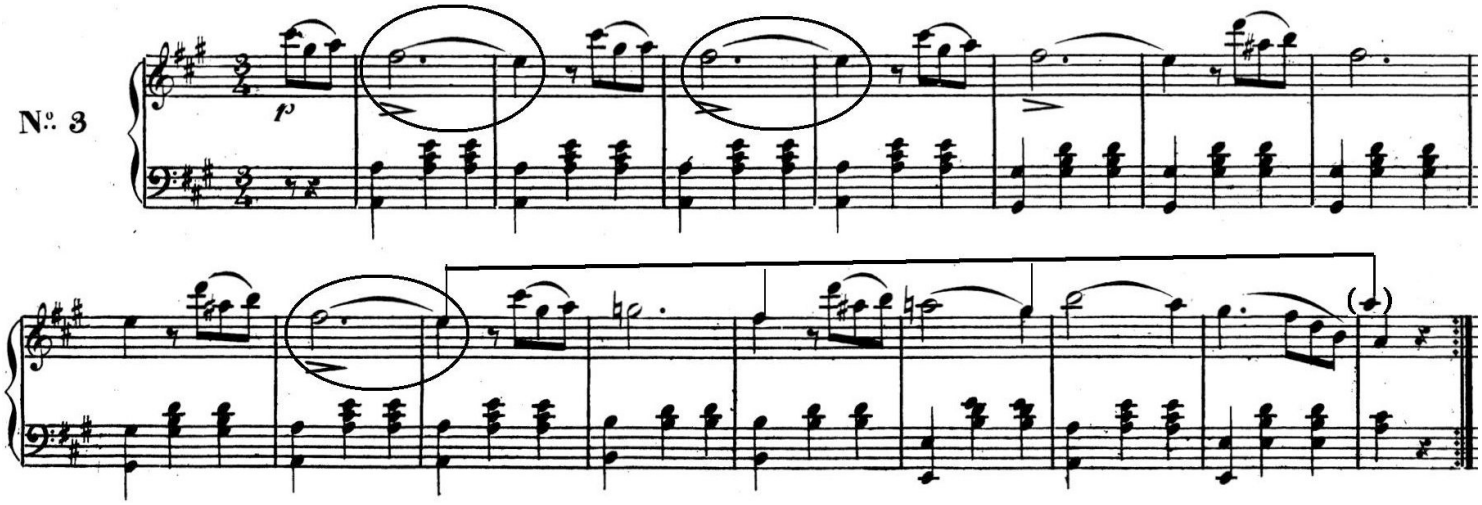
***Josephstädter-Tänze*, Op. 23 (1829)**

Unlike Op. 15n5, the rising line in Op. 23n1 lacks support for ^6, but this is exactly the form one finds often in Schubert and other composers earlier in the century.

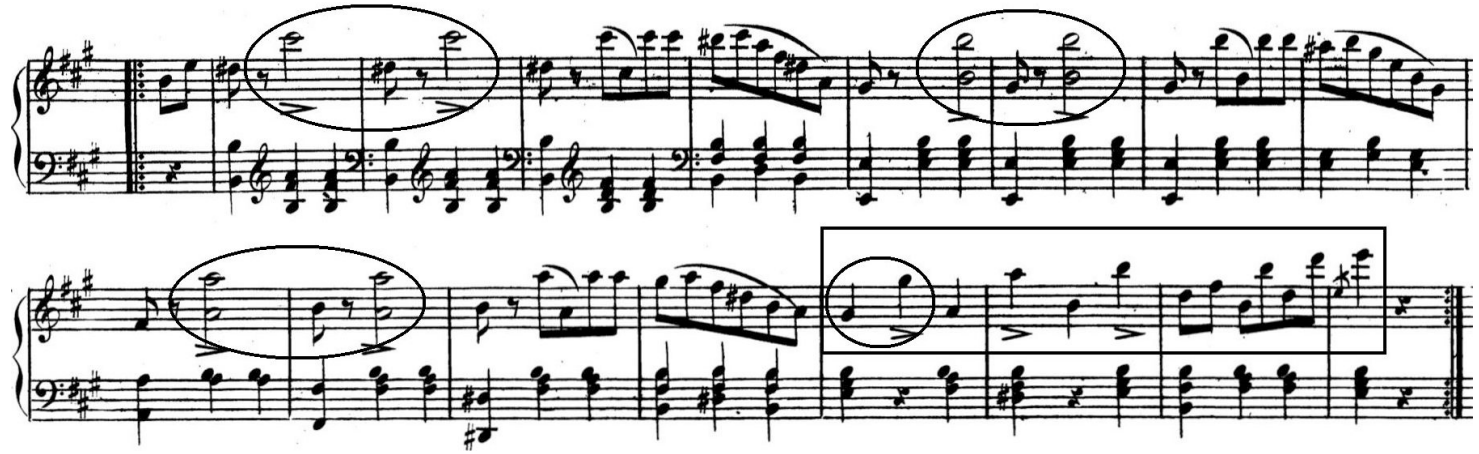


***Hietzinger-Reunion-Walzer oder Weissgärber-Kirchweih-Tänze*, Op. 24 (1829)**

N3, first strain: Persistent attention to ^6-^5 over both tonic and dominant pays off in clearly articulated rising line from ^5 to ^8.

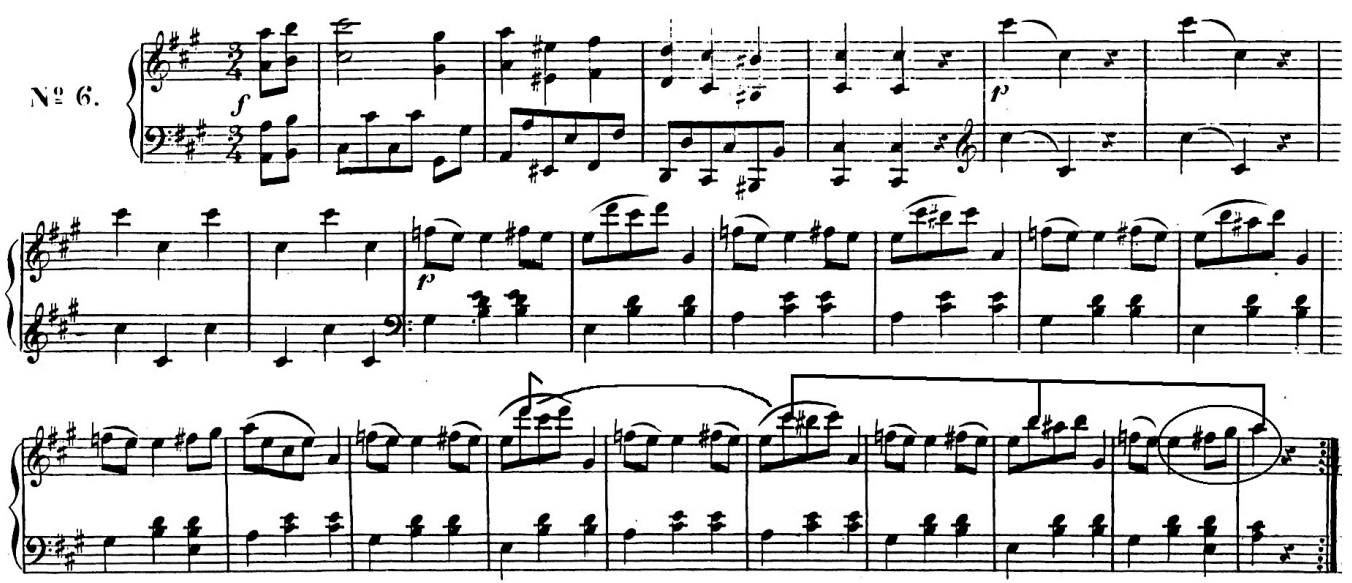


N3, second strain: An unusual almost linear ascent from ^3, but the end result is G# as an inner voice and a primitive rising line ^5-^7-^8 in bars 14-16.



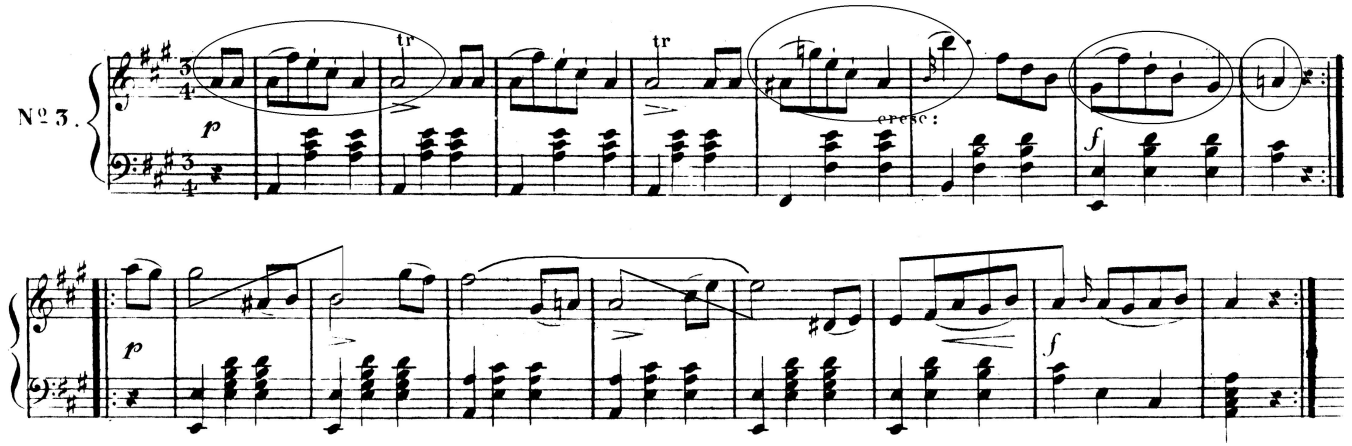
***Frohsinn im Gebirge*, Op. 26 (1829)**

N6, first strain: An uncommon design: eight bars, more introduction than theme, then an eight-bar theme and its repetition (not a double period). Despite the simple rising line (circled notes), the predominant line is obviously the upper descent from ^3.



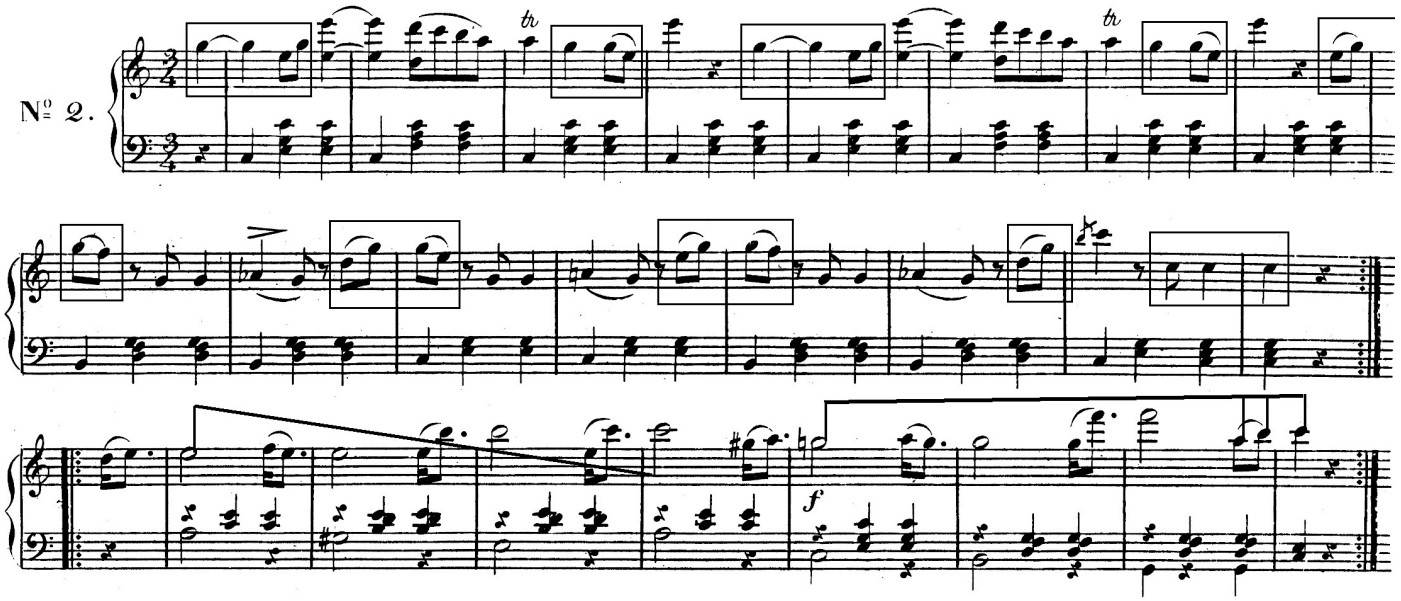
***Sperls Fest-Walzer*, Op. 30 (1829)**

N3: Neighbor notes in the first strain: ^1-(#1)-^2-^7-^1 (as A4-A#4-B4-G34-A). In the second a descent from ^7 (the possibility of ^6 over the tonic makes a move *down* from ^7 manageable); simple ascending line in bars 14-15, but ^5 (E5) from bar 13 is left open at the end.



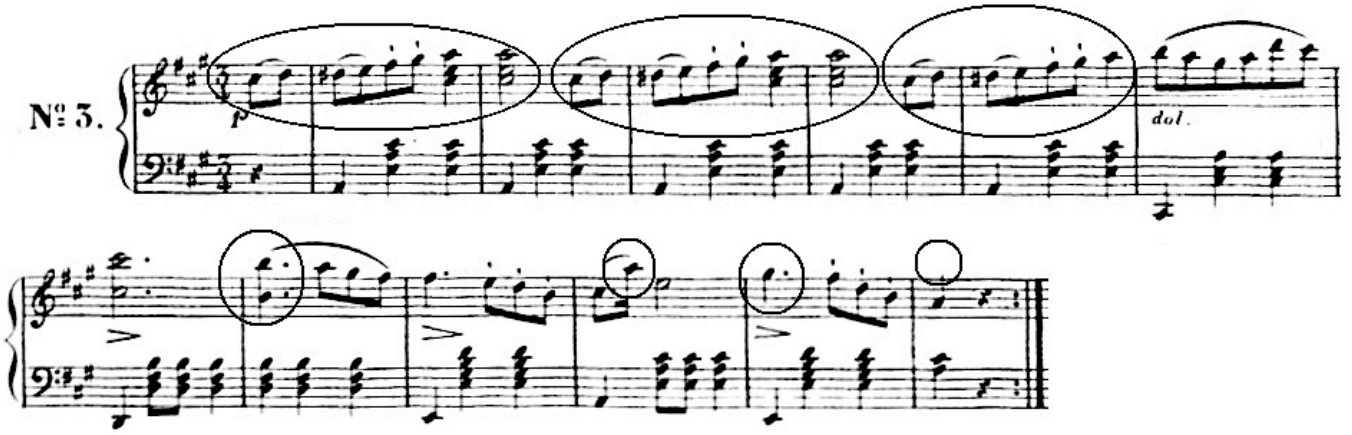
***Gute-Meinung-für-die-Tanzlust*, Op. 34 (1830)**

N2, first strain: An AB theme like Op. 129n1, second strain. Interval frame ^3-^5 (boxed at the beginning and throughout), where ^3 is repeatedly doubled at the octave in the first segment. ^3 descends in the second segment. The rising line is in the second strain.



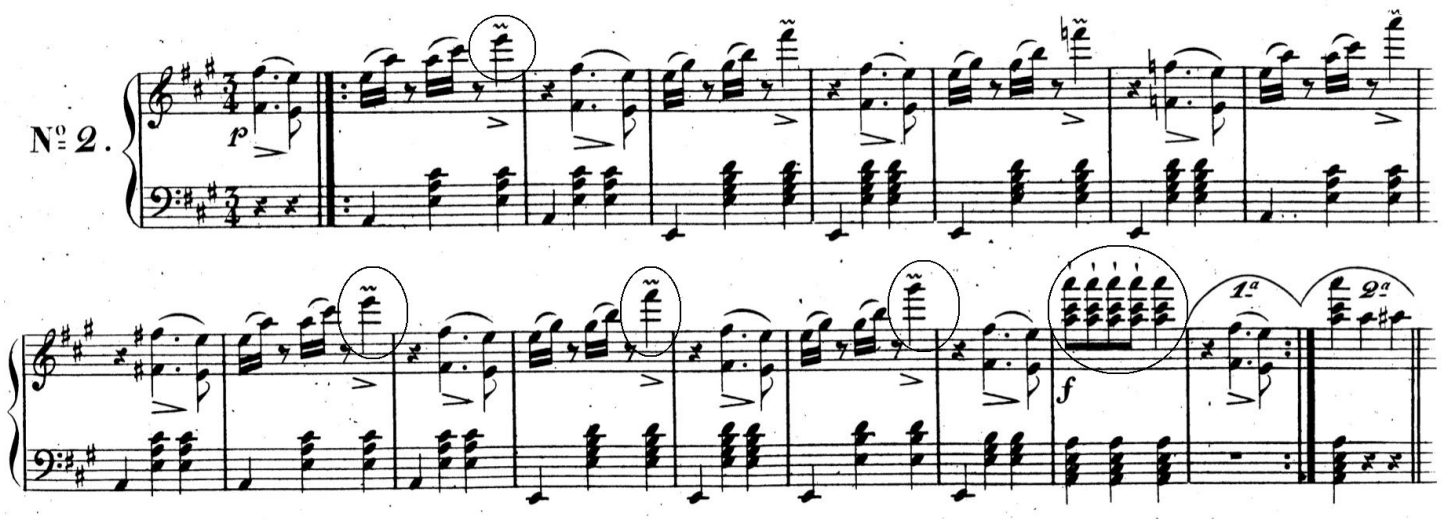
***Vive la danse!*, Op. 47 (1831)**

N3, first strain: The forceful rising motive to ^8 sets up a double neighbor figure overall (circled notes): A5-B5-A5-G#5-(A5).

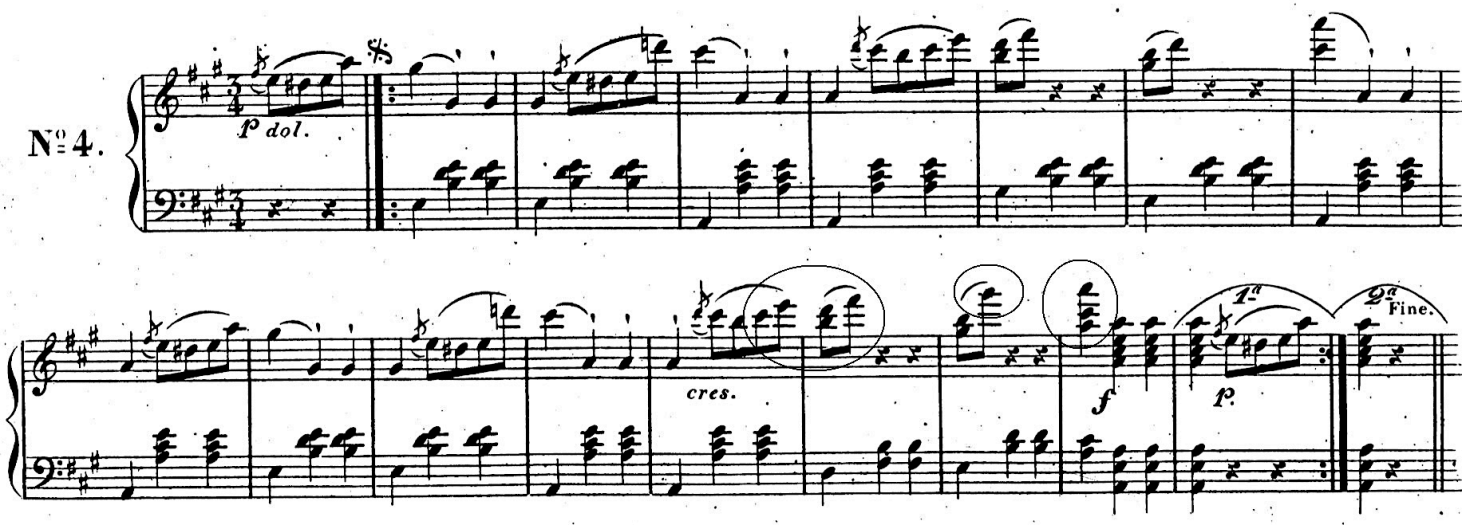


***Das Leben ein Tanz, oder Der Tanz ein Leben!*, Op. 49 (1831)**

N2, first strain: Well, an ascending Urlinie from ^5 to ^8 could hardly be more obvious than it is here.

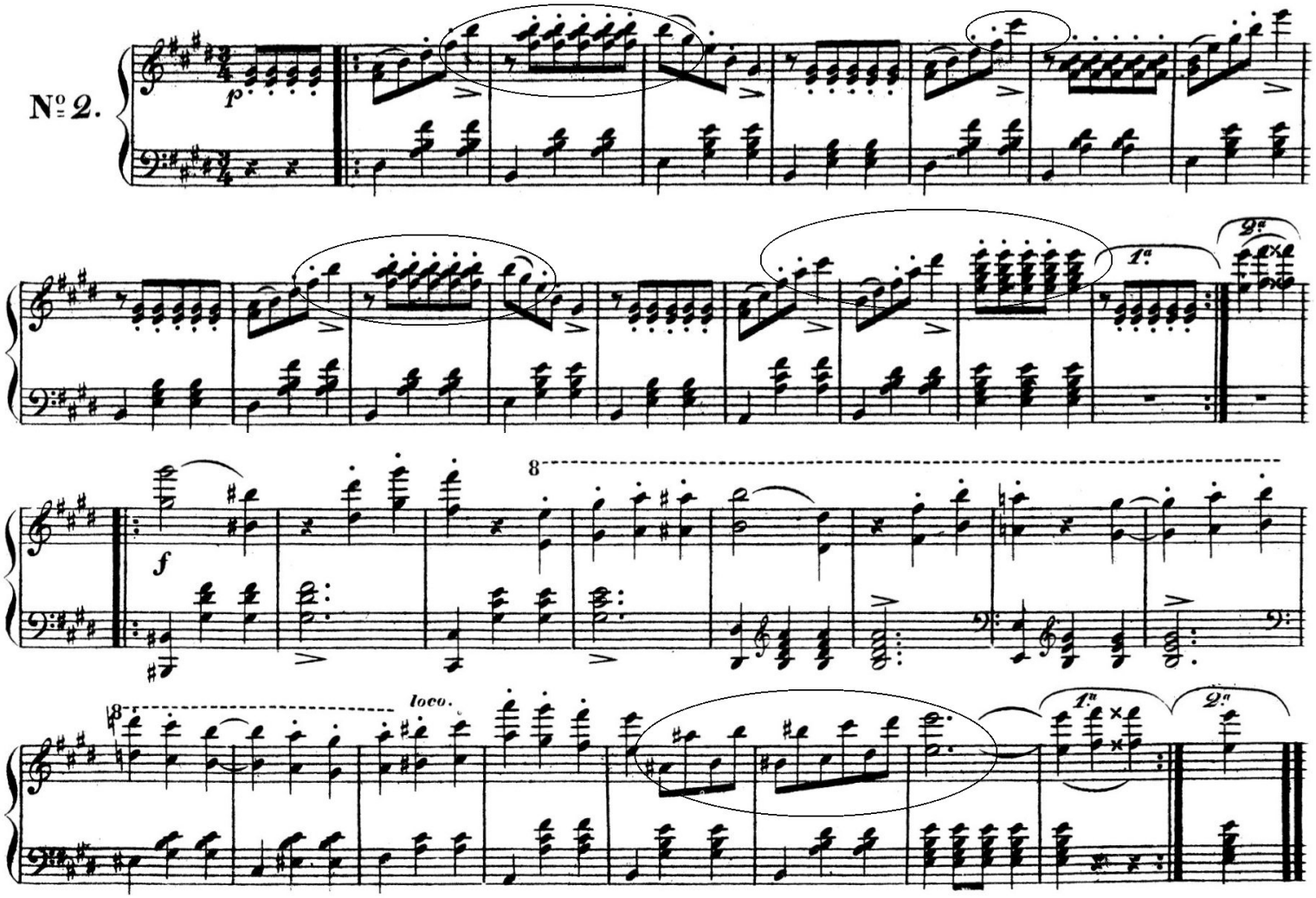


N4, first strain: Much the same can be said here. Though the focus on ^5 in the antecedent is lacking, the ascent in the final phrase is unmistakable.

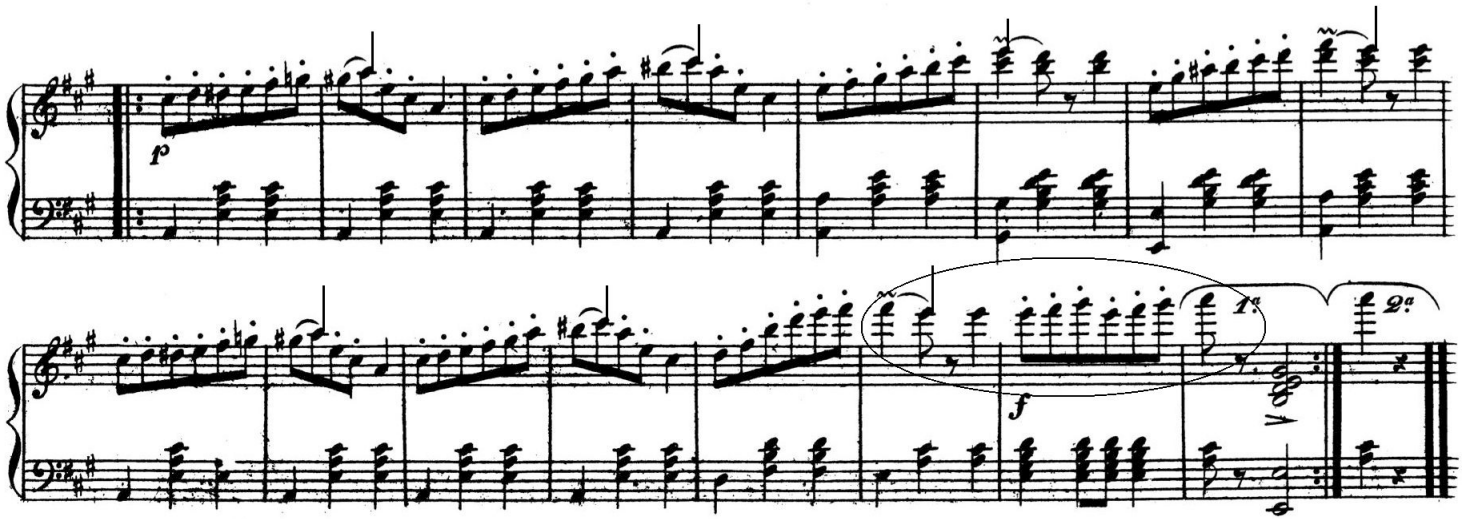


***Exotische Pflanzen*, Op. 109 (1839)**

N2: The first strain is similar to Op. 49n2. The second strain is unclear; the circled almost-chromatic line might be an inner voice.

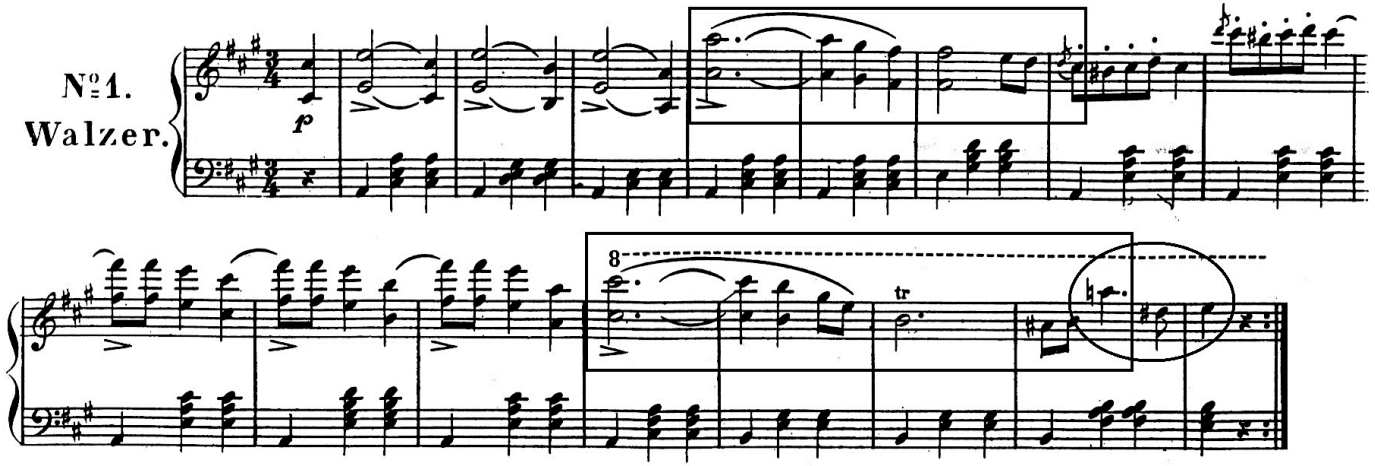


N3, second strain: The potential of the rising arpeggio in the antecedent is realized in the consequent (circled notes for the cadence).

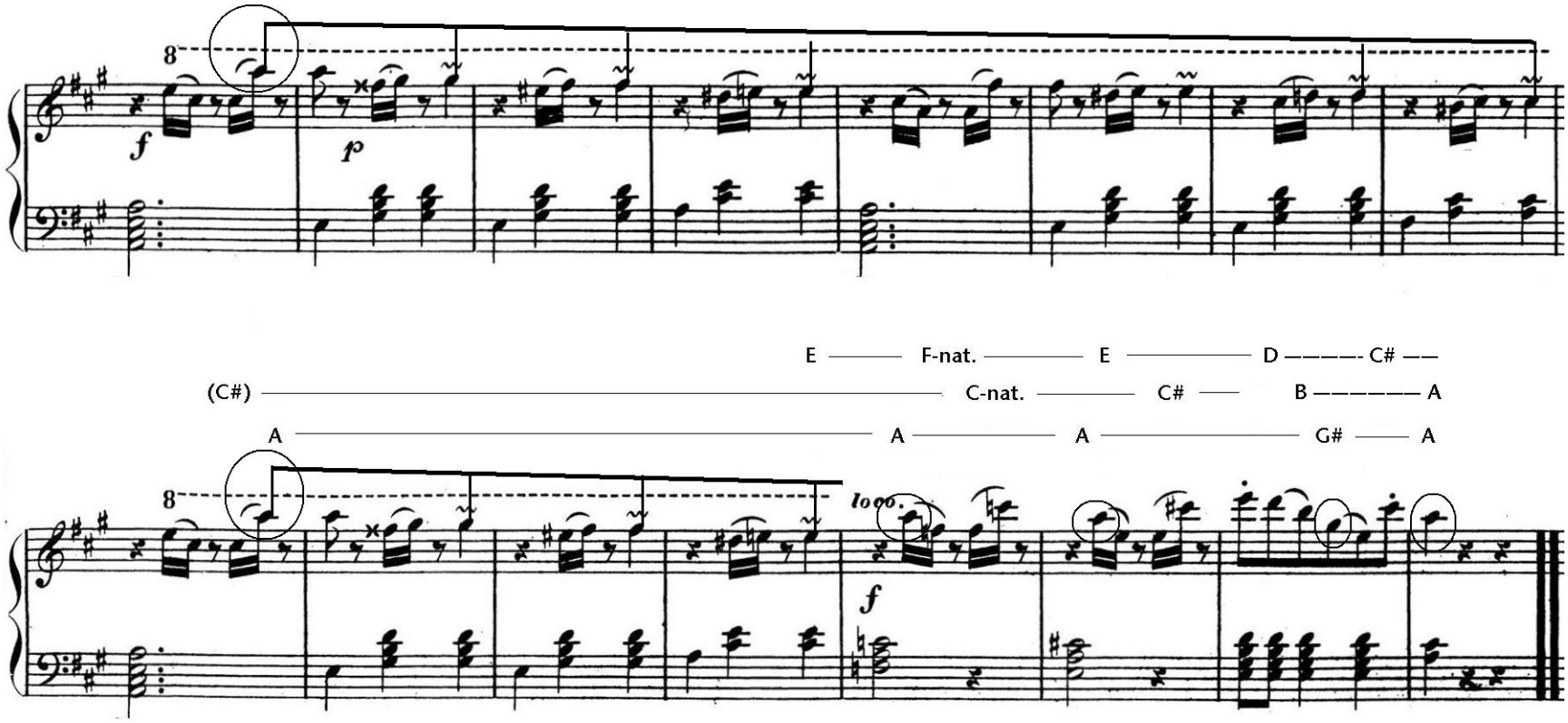


***Londoner-Saison-Walzer*, Op. 112 (1839)**

N1, first strain: The primitive rising line one can just discern in the final two bars is an inner voice at best. The boxes show the parallel patterns in antecedent and (embellished) consequent. I didn't show an implied G#5 in the final bar, but should have done.



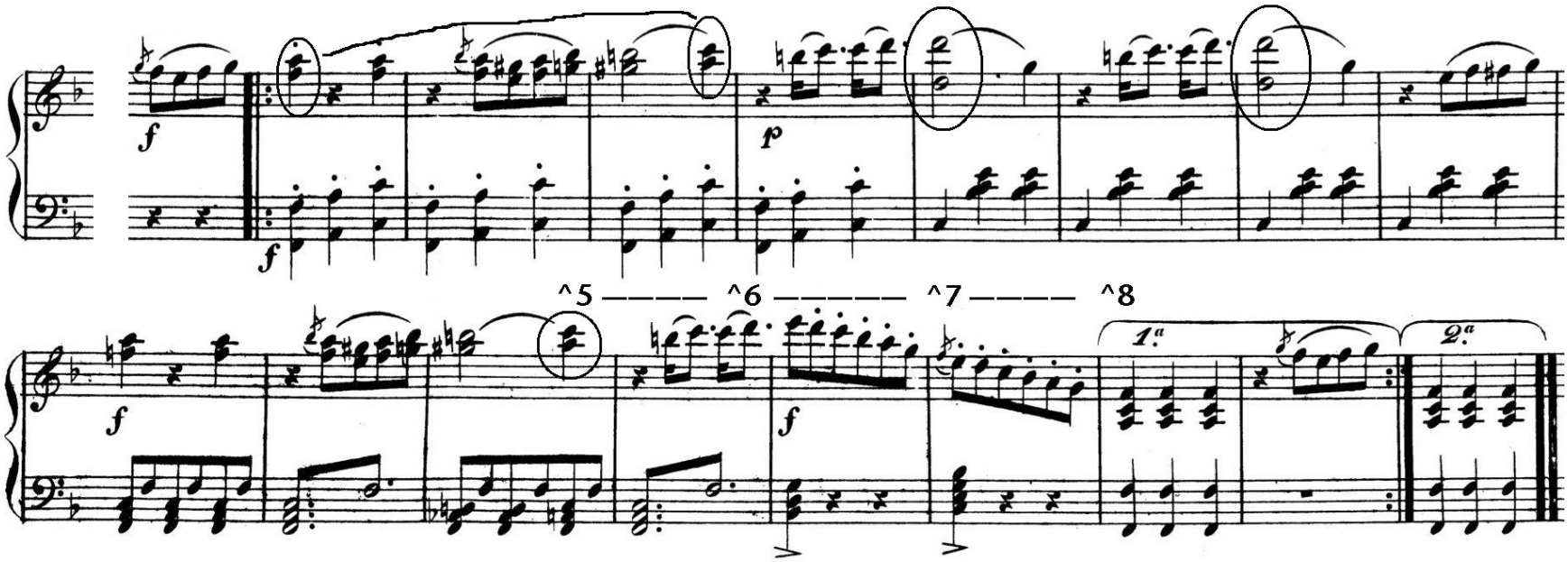
N1, second strain: Another double period, where ^8 (as A6) is the focal melodic tone. In the consequent, the descending line stalls at E6, which is eventually picked up again in bar 15 and continues as before, to D6 in bar 15 and C#6 in the final bar. The initial A6, in the meantime, has become an inner voice an octave lower (as A5-G#5-A5 to close--a possible but not convincing relative of the rising line). Whether any of the voices in this cluster can be considered primary is moot; I am inclined to treat the lines as perfectly balanced with each other.



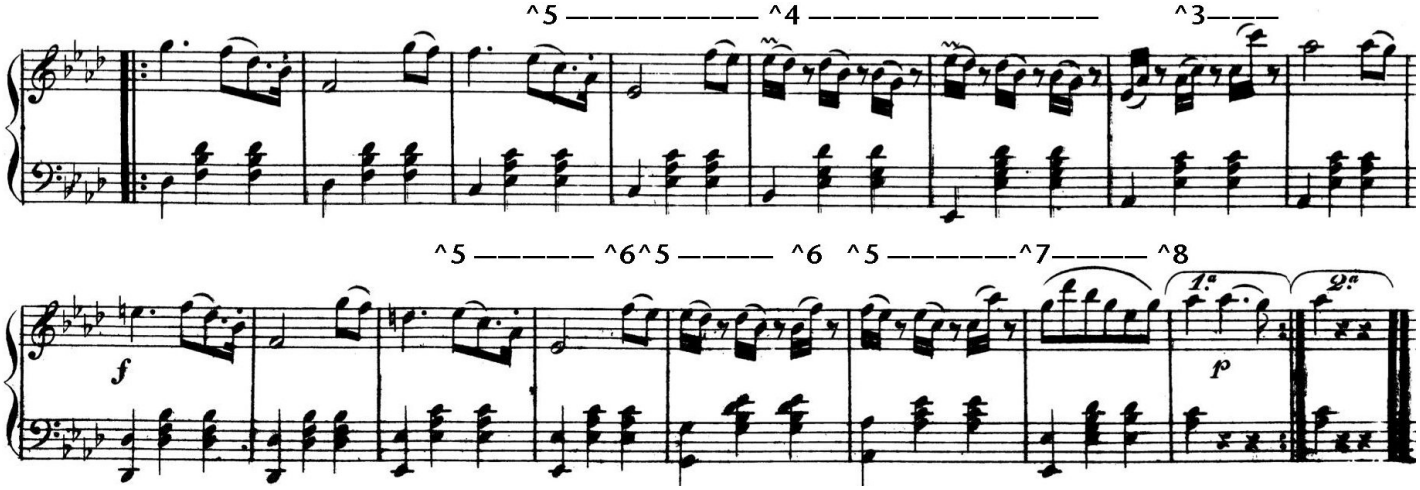
Part 2: Examples in later waltz sets by Johann Strauss, sr.

***Deutsche Lust oder Donau-Lieder ohne Text*, Op. 127 (1841)**

N3, second strain: A long scale run like the second strain in Op. 129n3. Because of the strong focus on ^5 and ^6 throughout (circled notes), this falling-but-rising figure is more convincing.

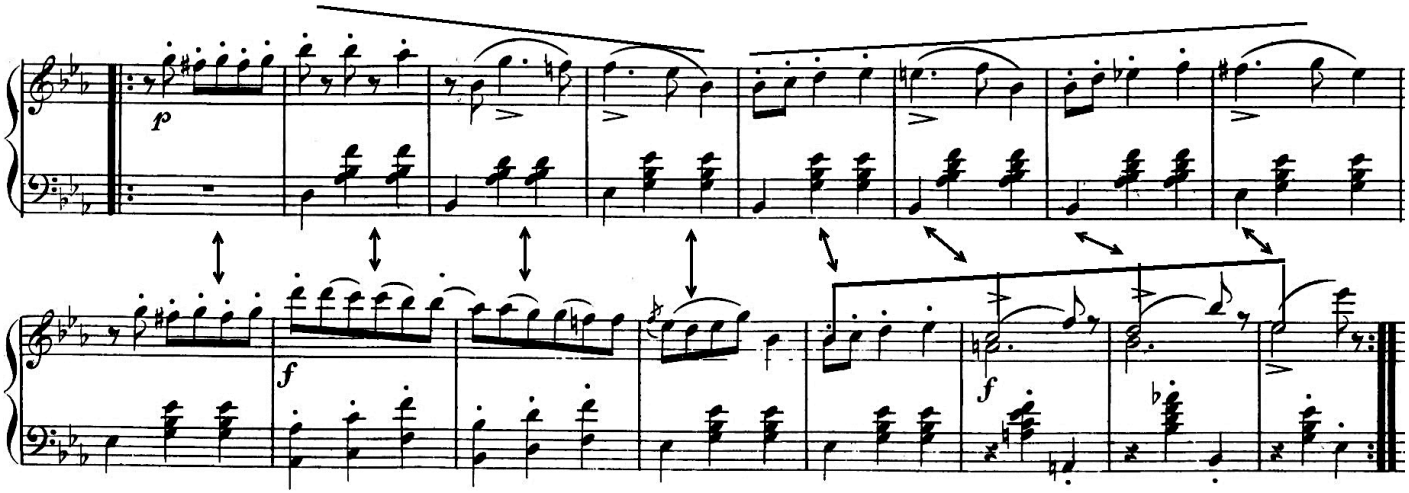


N4, second strain: Note the attention to descent in the upper tetrachord, especially from ^7, "corrected" by the move ^7-^8 at the end. Cf. Op. 30 above.



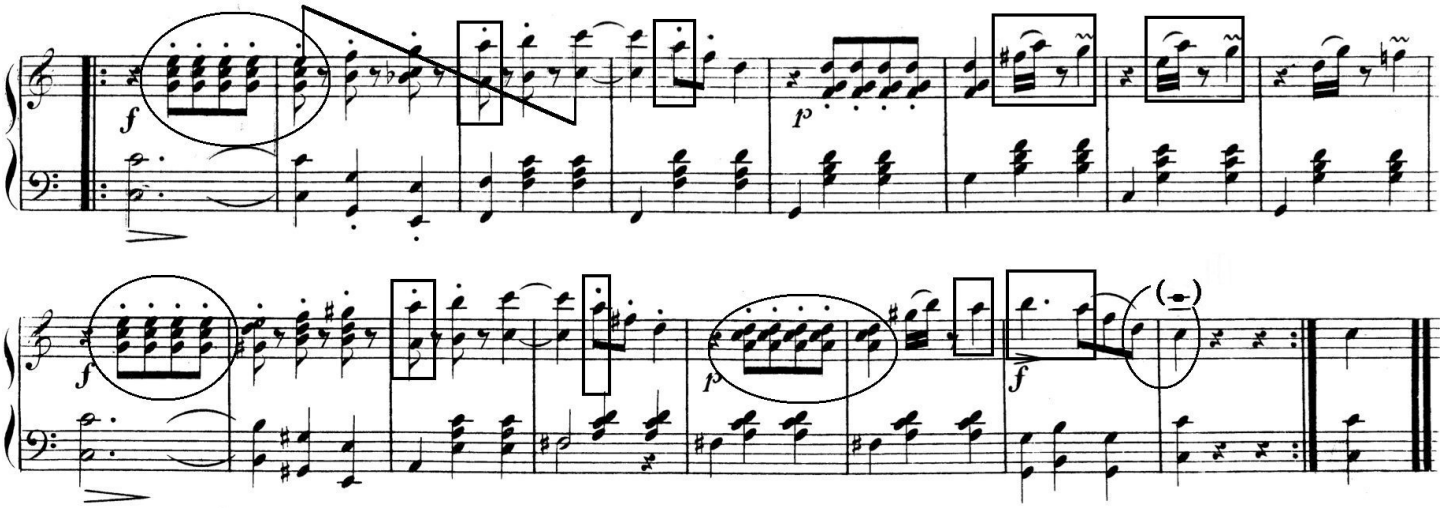
***Apollo-Walzer*, Op. 128 (1841)**

N4, second strain: A traditional Schenkerian reading would run a line from ^3 (as G5, first reached in bar 8).

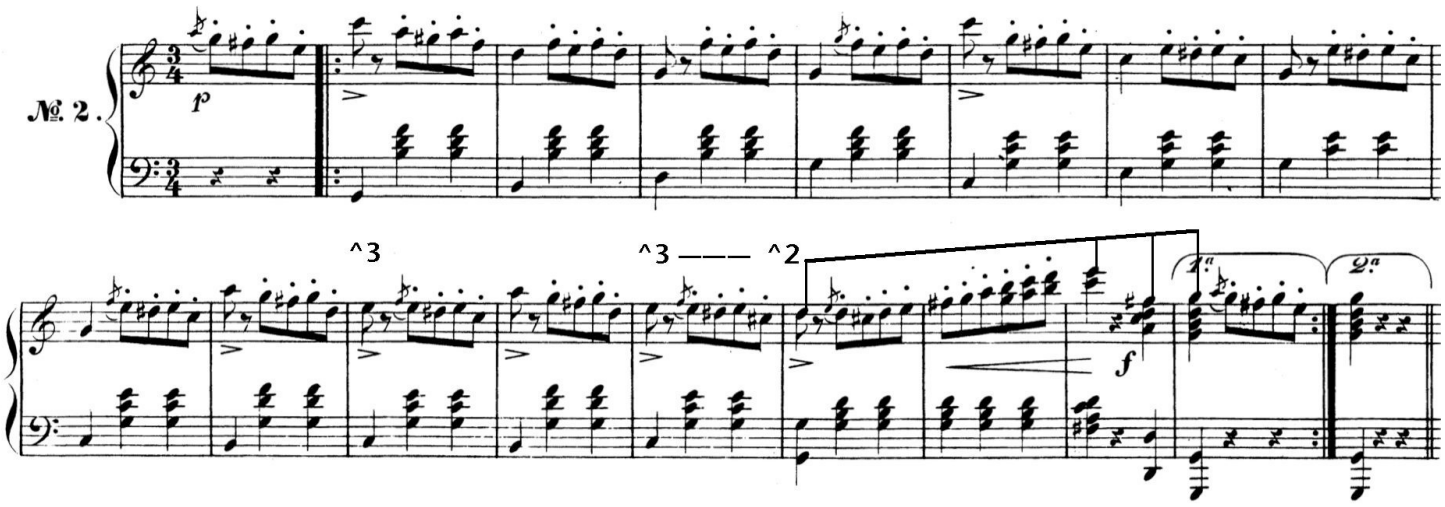


***Egerien-Tänze*, Op. 134 (1842)**

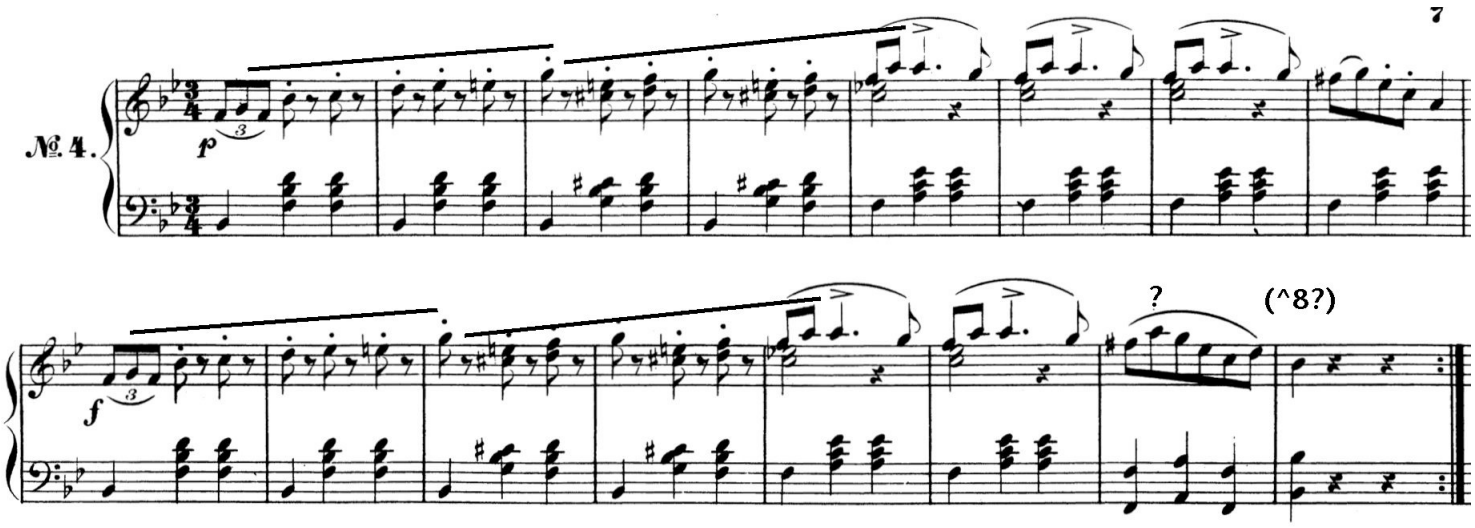
N1, second strain: A framing interval of the sixth (unfolding symbol), and a third line down from the lower note is plausible (circled notes) but attention to the upper tetrachord (boxed notes) balances the lower line well.



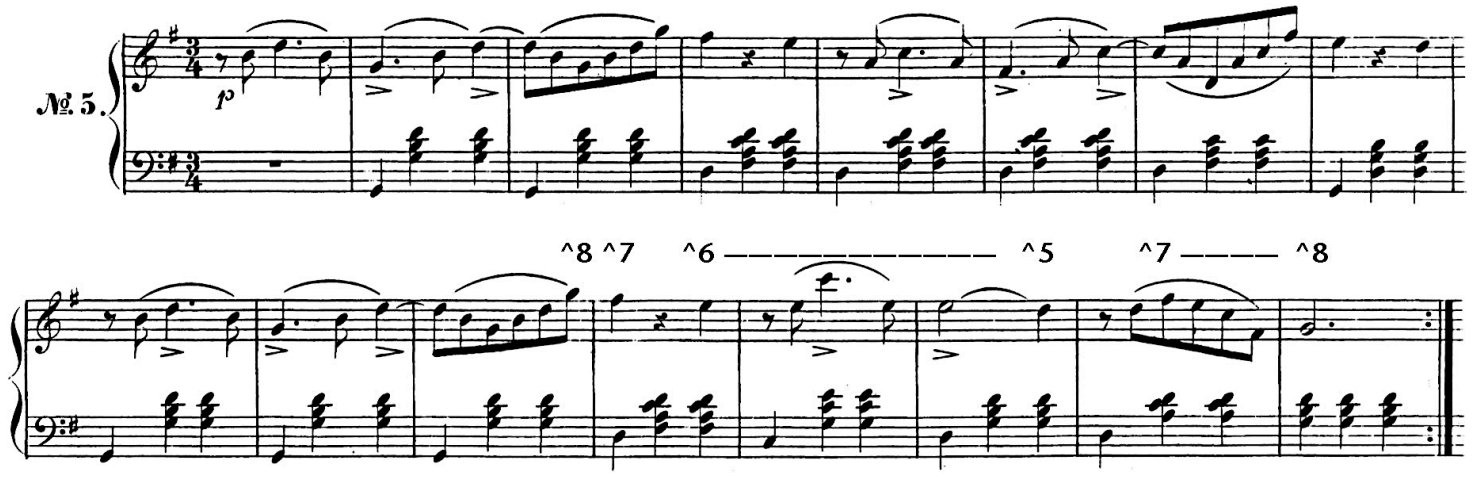
N2, first strain: Strauss seems to have been fond of scale runs in the early 1840s. This one rises from C: ^2, which a traditional Schenkerian reading would make the ^2 of an interruption.



N4, first strain: The persistent rising shapes of the first and third phrases are promising, but the subsequent play of ^7 and ^6 confuses the line that one would expect to rise to ^8.

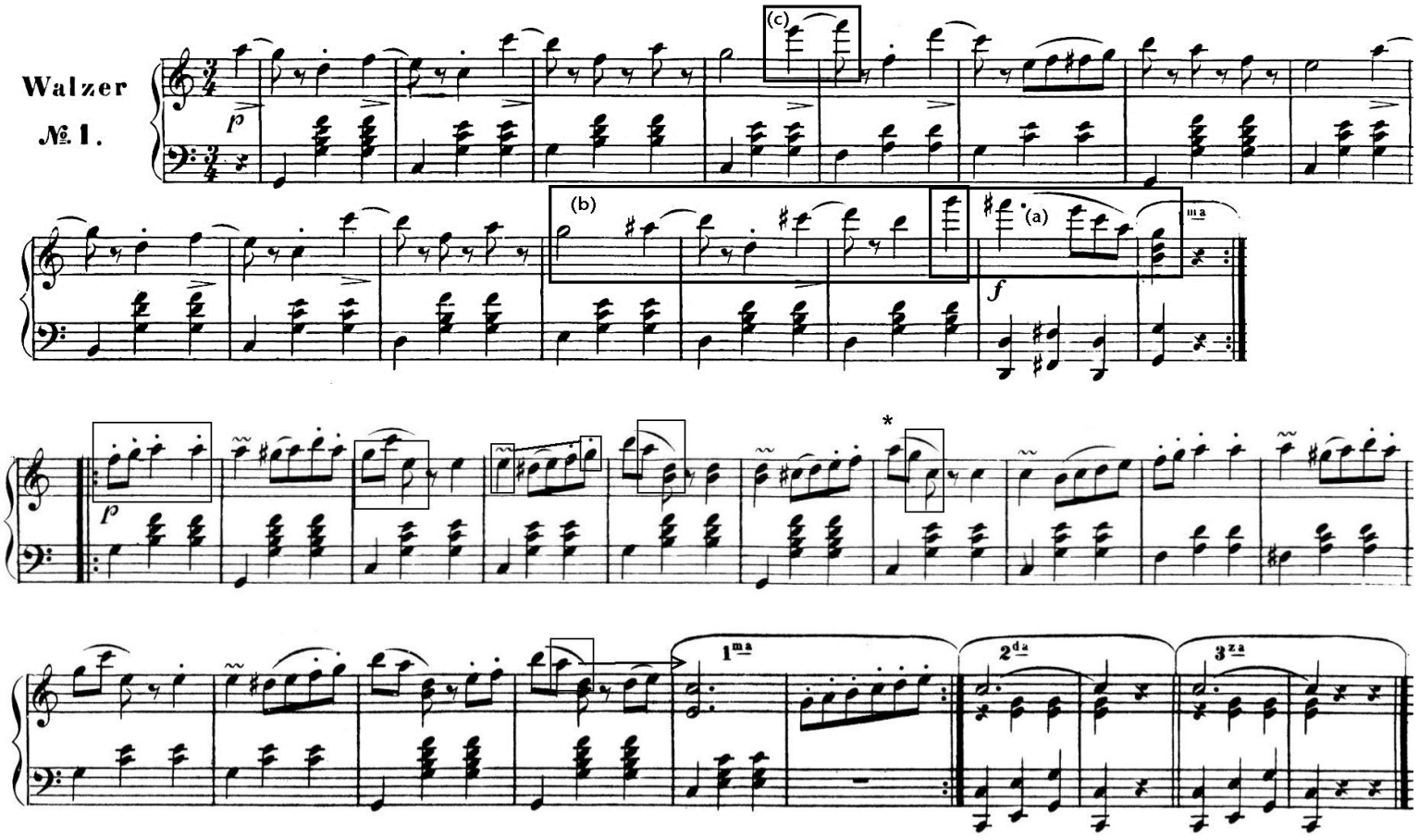


N5, first strain: The three common Urlinie shapes involving ^5 and ^8 are the primitive line ^5-^7-^8, the complete unidirectional line ^5-^6-^7-^8, and the inverse arch ^8-^7-^6-^5-^5-^6-^7-^8. We have encountered the first and second of these multiple times already, but not the third, which now appears but in a variant form that closes with the primitive line ^8-^7-^6-^5-^5-^7-^8.



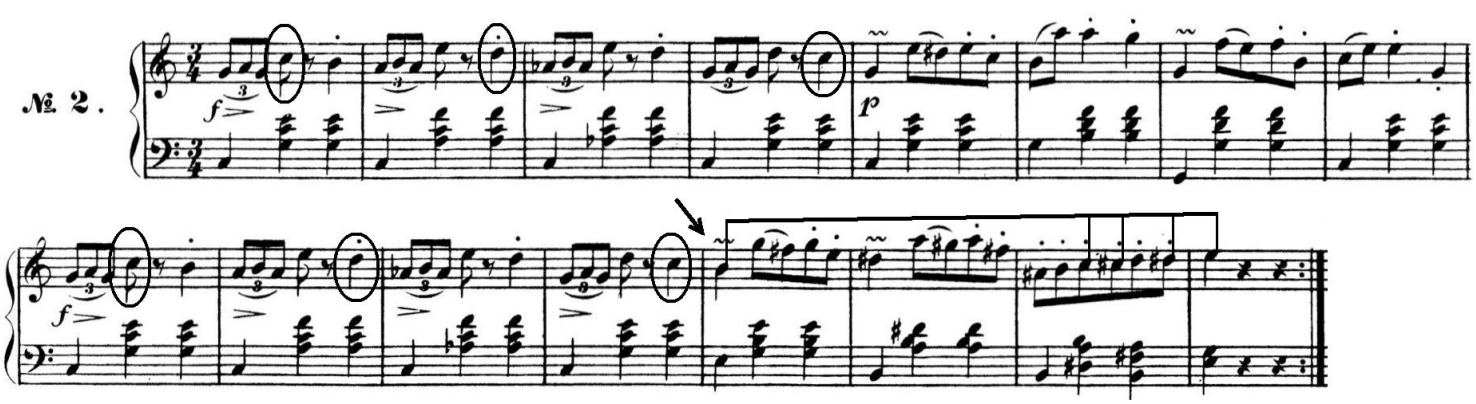
***Latonen-Walzer*, Op. 143 (1842/1843)**

N1: The motive at (c) is expanded over an octave at (b) and falling from the dominant follows in the cadence at (a).

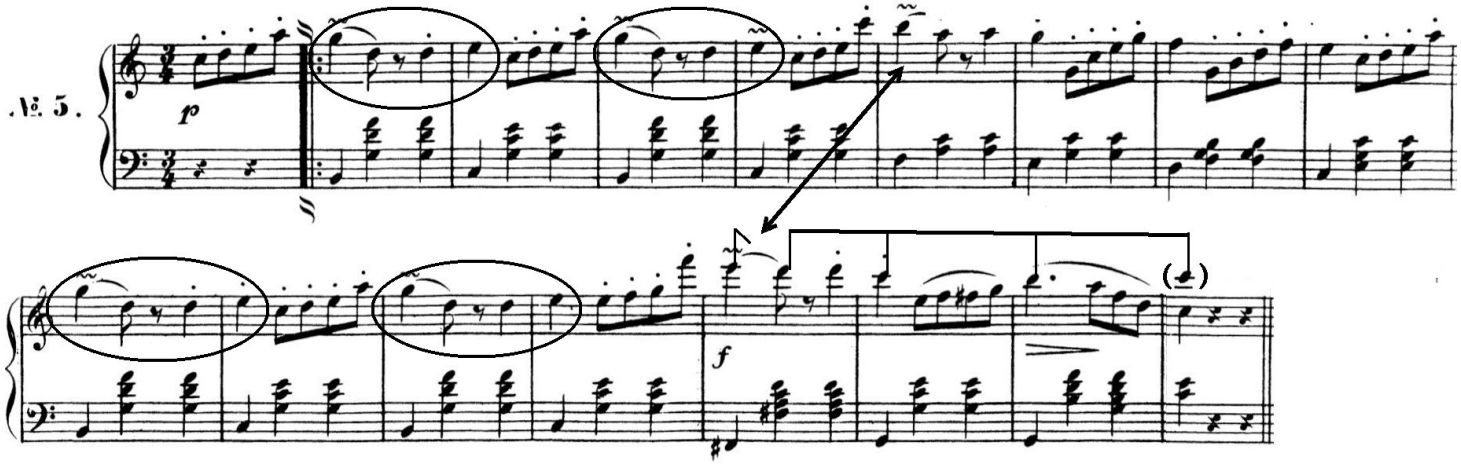


Not a rising line, though it easily could have been thanks to the persistent attention to ^6 and ^7. The boxes bring out the framing interval ^5-^3 (at bar 3) and its expansion (bar 5) and resolution at *. The latter leaves an obvious implied ^5 (G5) in the cadence.

N2: A chromatic line similar to Op. 109n2, second strain, here in service of a cadence to iii. (Internal cadences to iii or vi become more and more common as the century progresses: rare in Schubert, they are almost clichés in Sousa marches.)

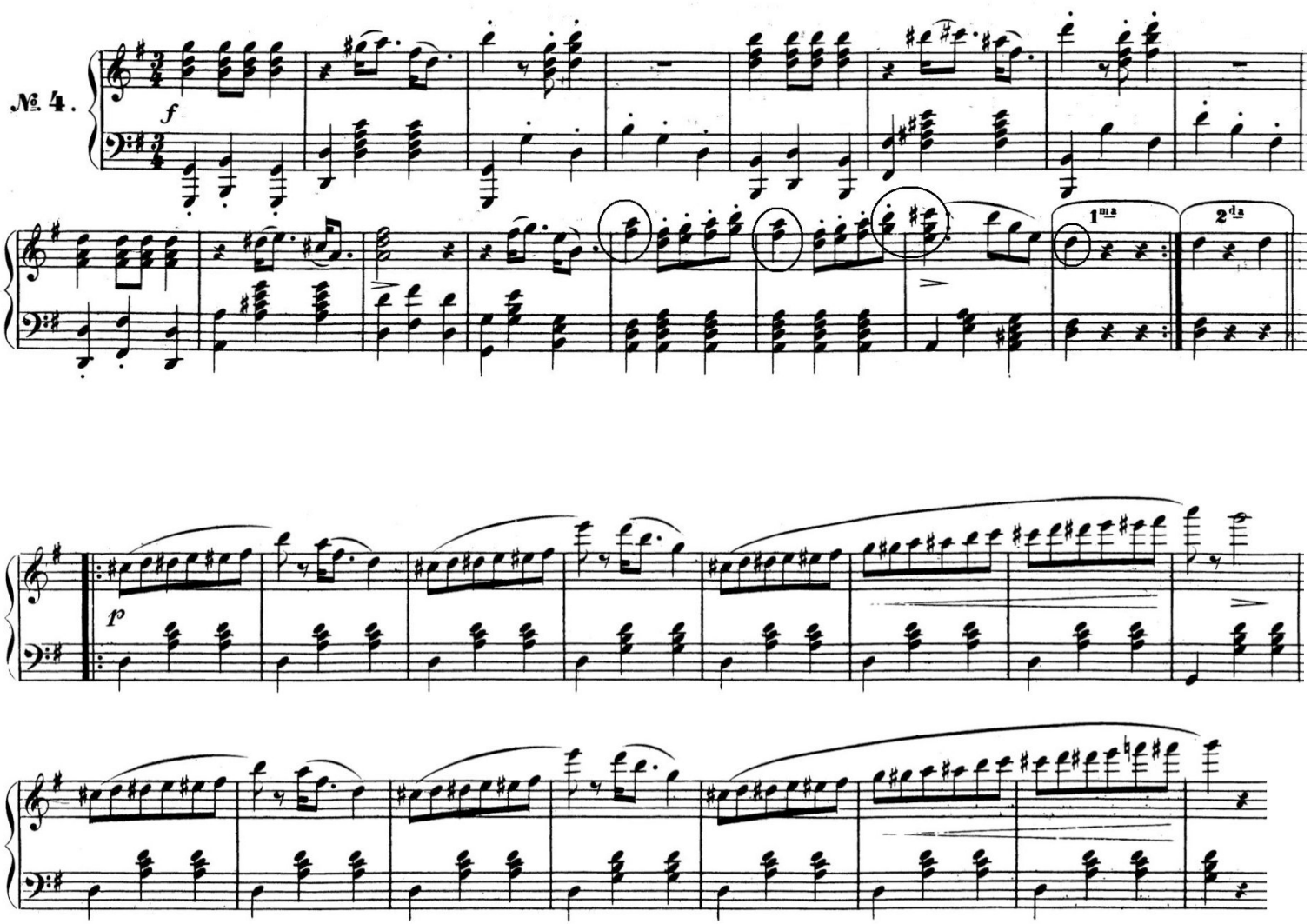


N5: A counter-example in which a promising ^5-^2 (^3) space gives way to a descending line in the upper octave. Note (double arrow) the intensification by transposition upward a third.



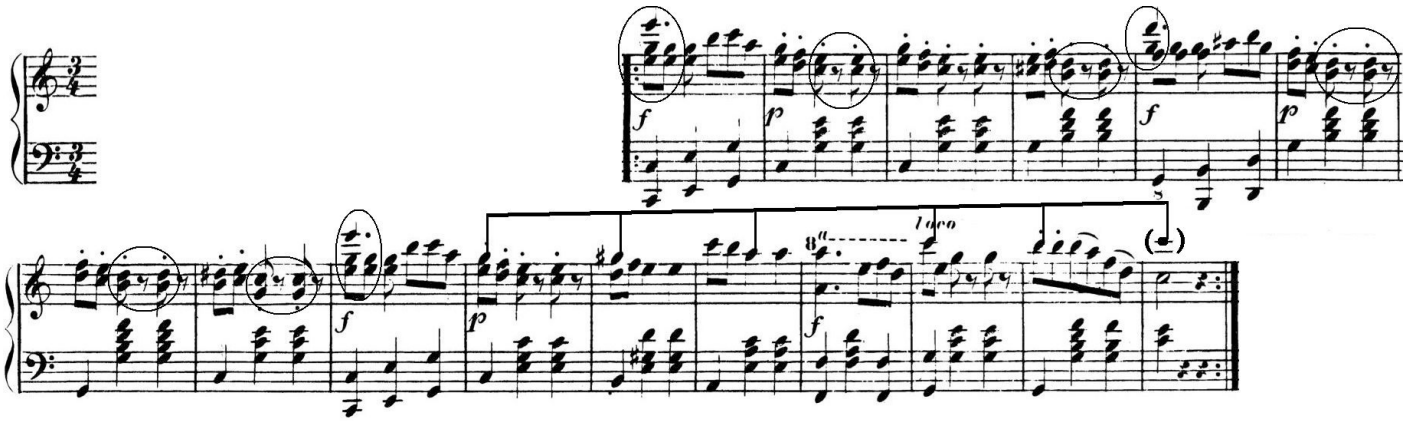
***Die Lustwandler*, Op. 146 (1842/1843)**

N4: The first line (circled notes) serves an internal cadence to the dominant, as we saw in Op. 134n2. In the second strain, the chromatic ascending scale dominates throughout.

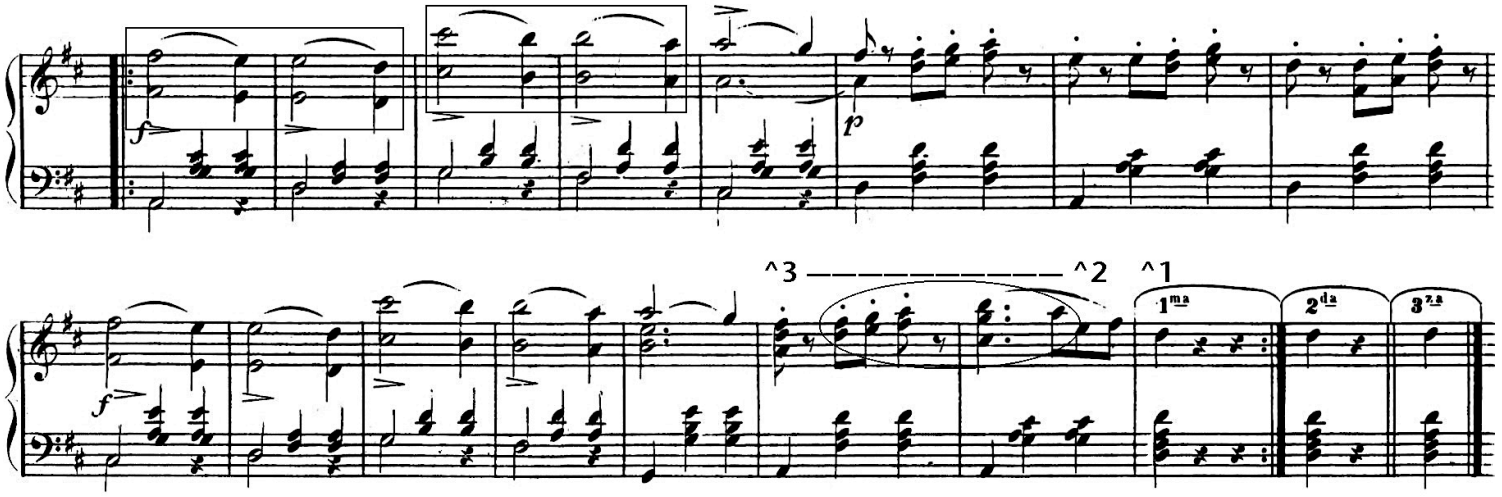


***Die Dämonen*, Op. 149 (1842/1843)**

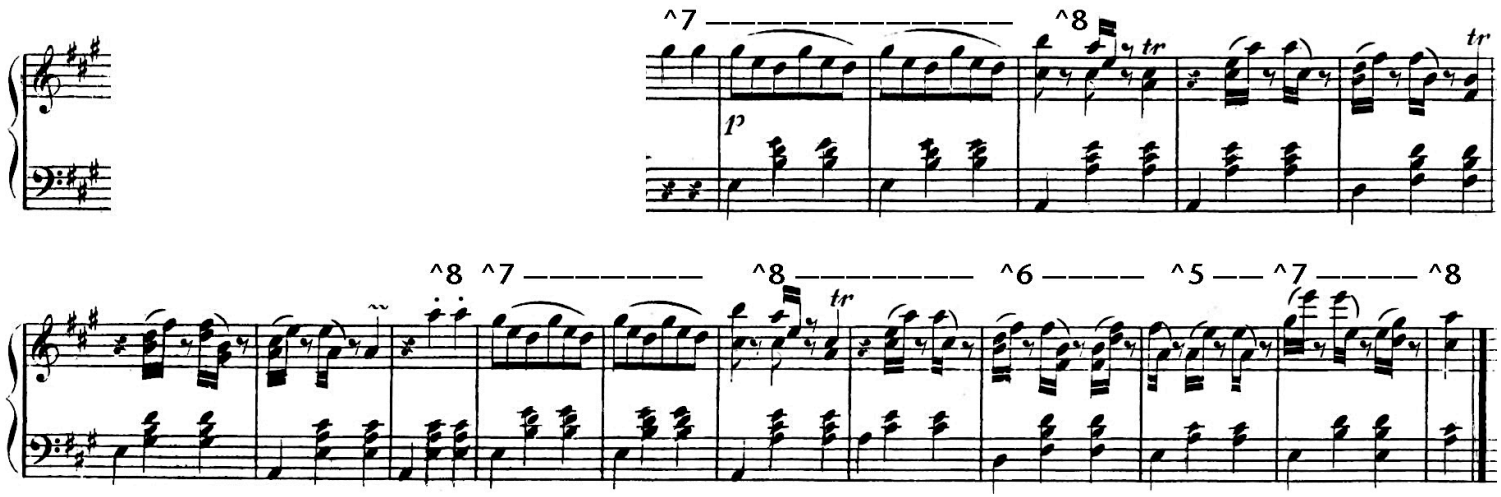
N1: A curious play on registral expectations. The well profiled ^3 & ^2 (C6-D6, *forte*) are duplicated in the lower octave, *piano*, but it is from an internal voice that a line ascends to the cadence, although even there a fall from the dominant requires implying the final ^8.



N4: Here an intensifying move up to ^6 (circled notes) cannot outweigh a descent we already heard in the second phrase.

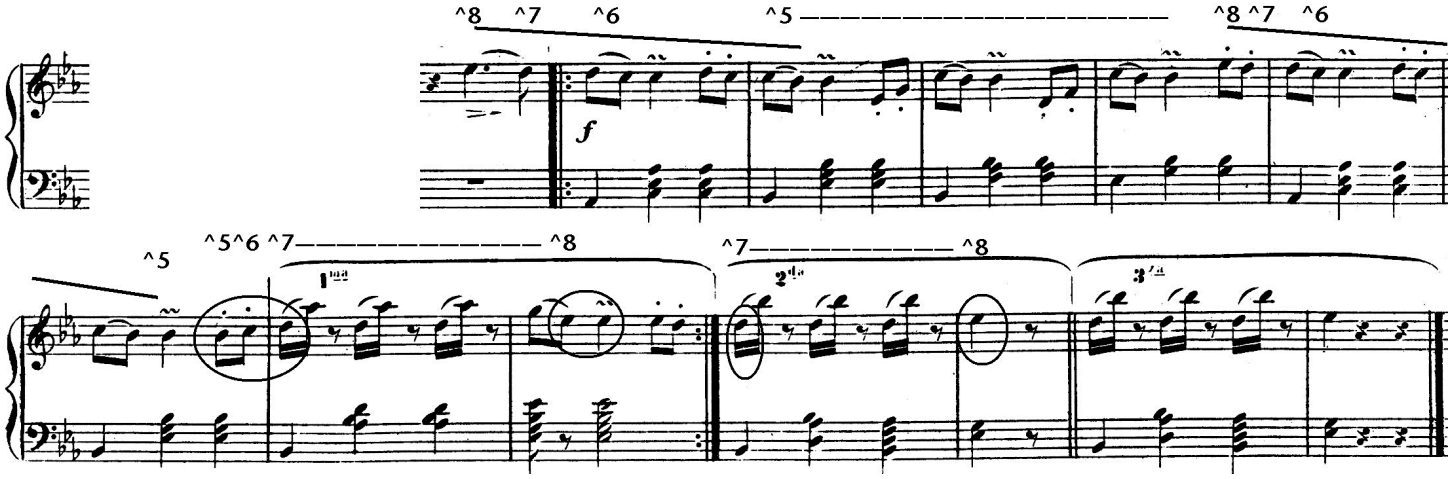


N5: An oddly convoluted variant of the inverse arch ^8-^7-^6-^5-^5-^6-^7-^8. (See the note for Op. 134n5 above and Op. 167n5 below.)



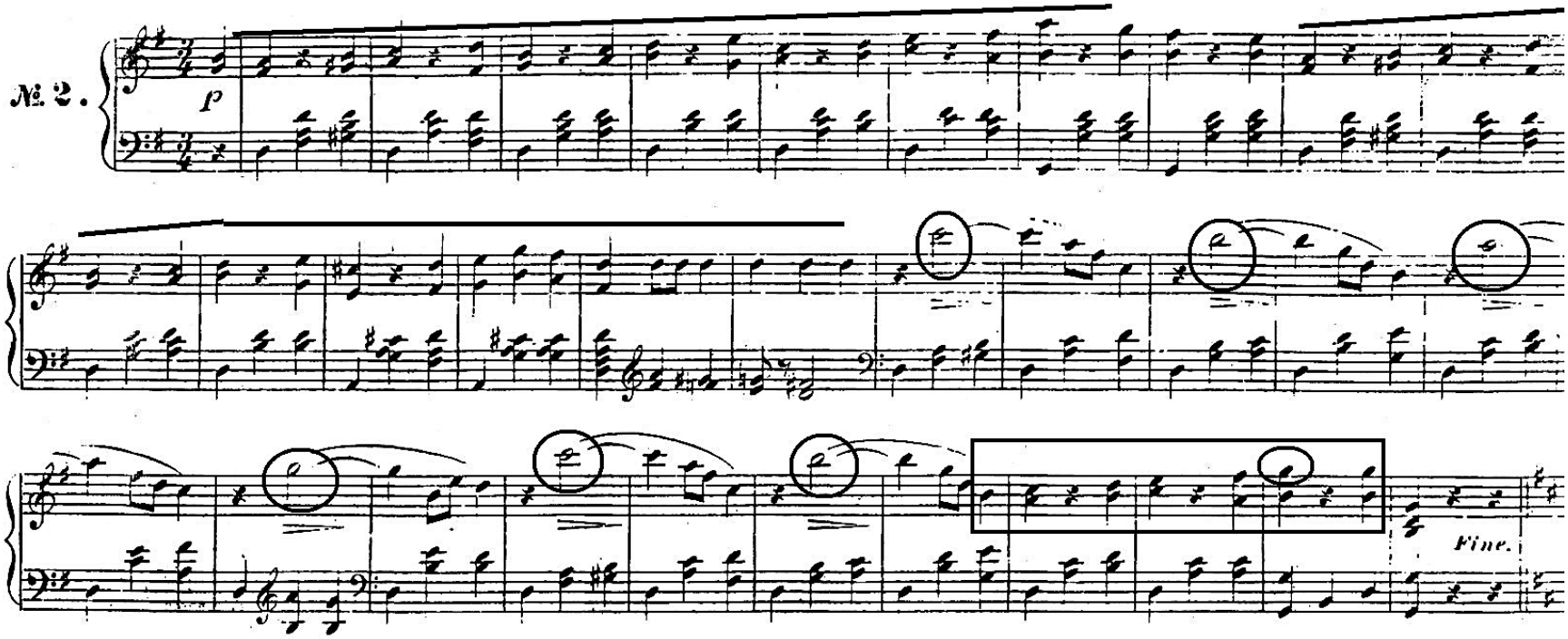
***Wiener-Früchteln*, Op. 167 (1844/45)**

N5, second strain: Finally, we see a simple and complete version of the inverse arch ^8-^7-^6-^5-^5-^6-^7-^8.



***Themis-Klänge*, Op.201 (1847)**

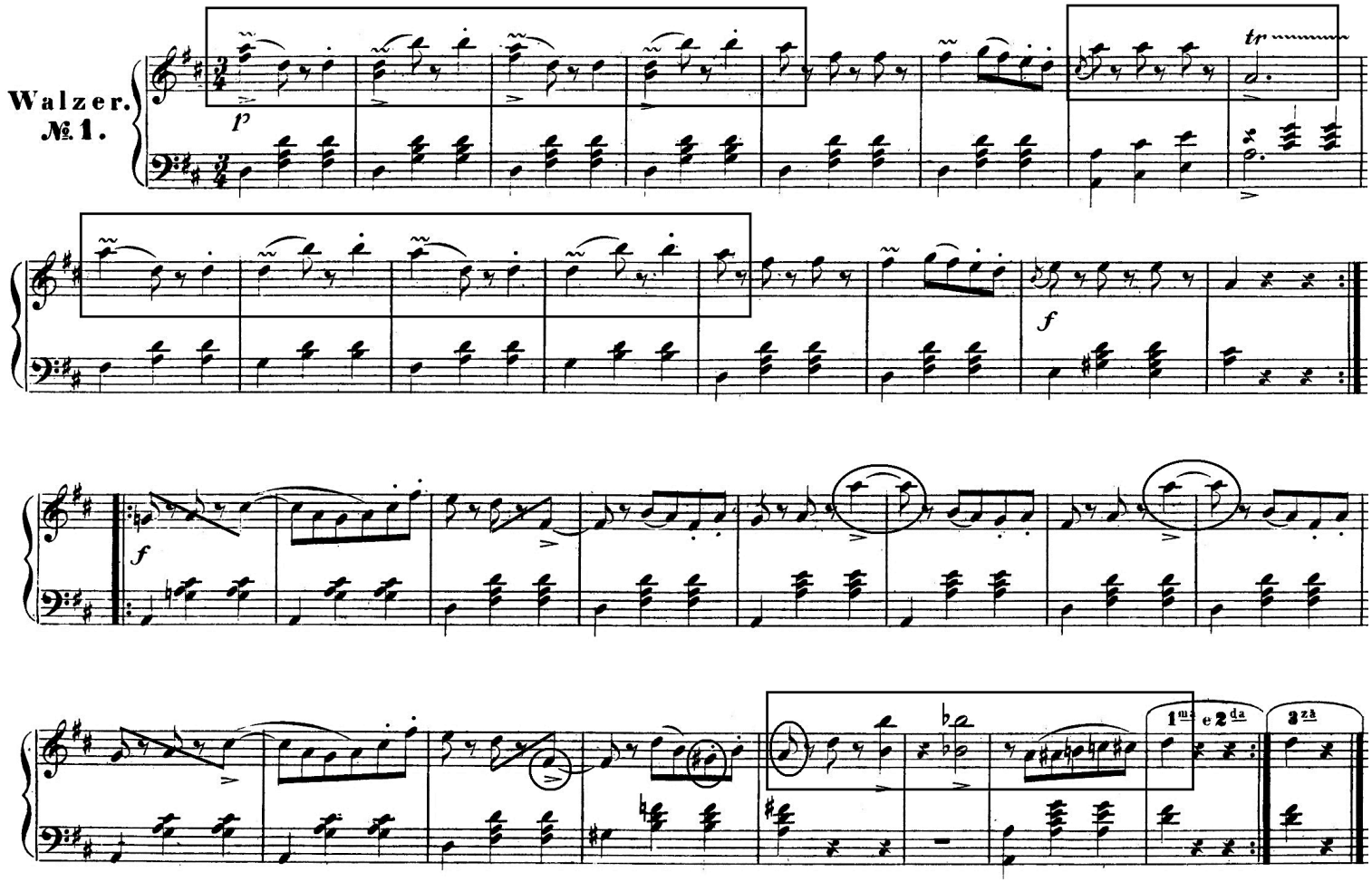
N2, first strain: A 32-bar AB theme with complementary shapes and textures in the two segments, rising and short in the first, falling and legato in the second. At the end, the composer does sneak in an inner voice ascent that recalls the beginning. Here an implied upper voice ^2 is easy to hear.



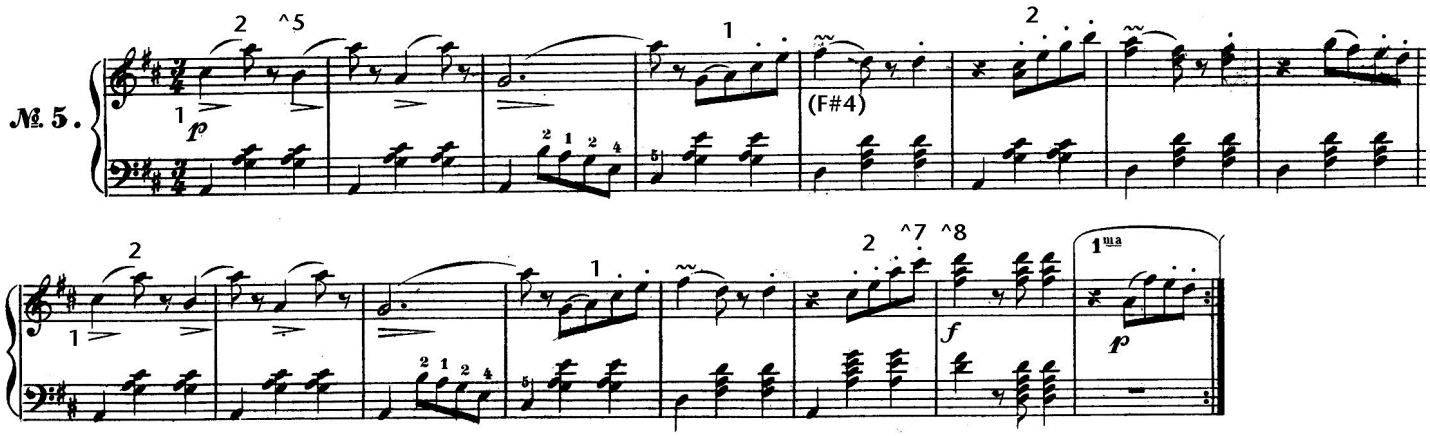
***Die Schwalben*, Op. 208 (1847)**

N1: Strong emphasis on ^5 in the first strain, but the second does not follow through, despite the B5 and Bb5 in the cadence.

Instead, the second strain focuses on the unfolding pair G-C#/D-F#. An uncommon line fills the sixth in the cadence: F#4-G#4-A4 (circled notes), then a chromatic ascent the rest of the way to ^8.

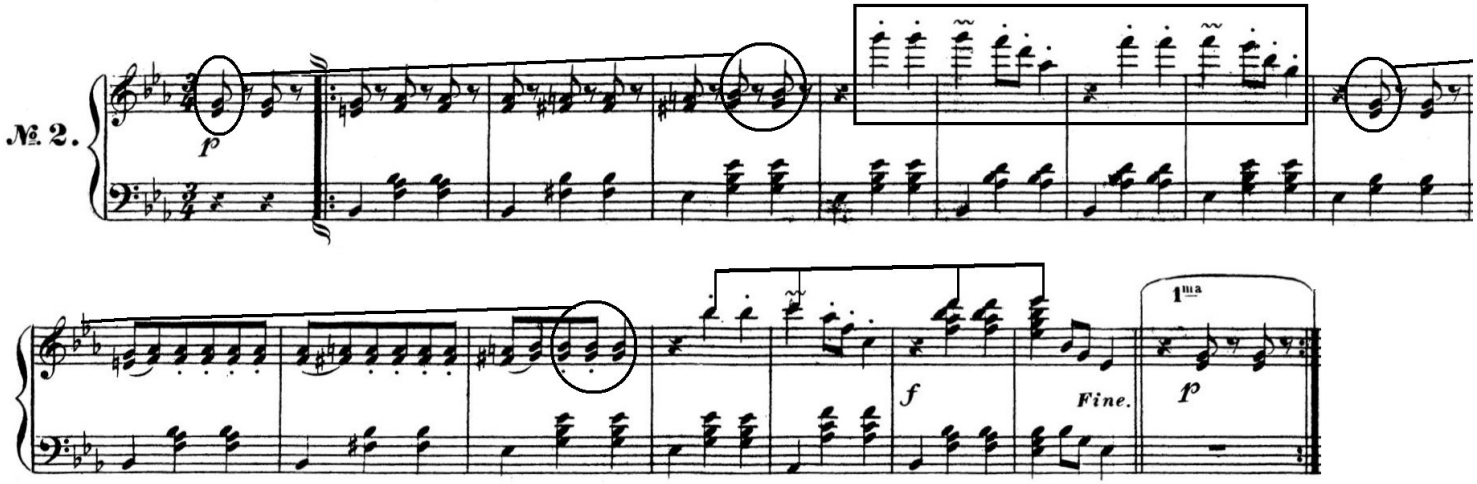


N5: Very violinistic play of registers "across two strings." A primitive rising line finishes, taking the upper register even higher.



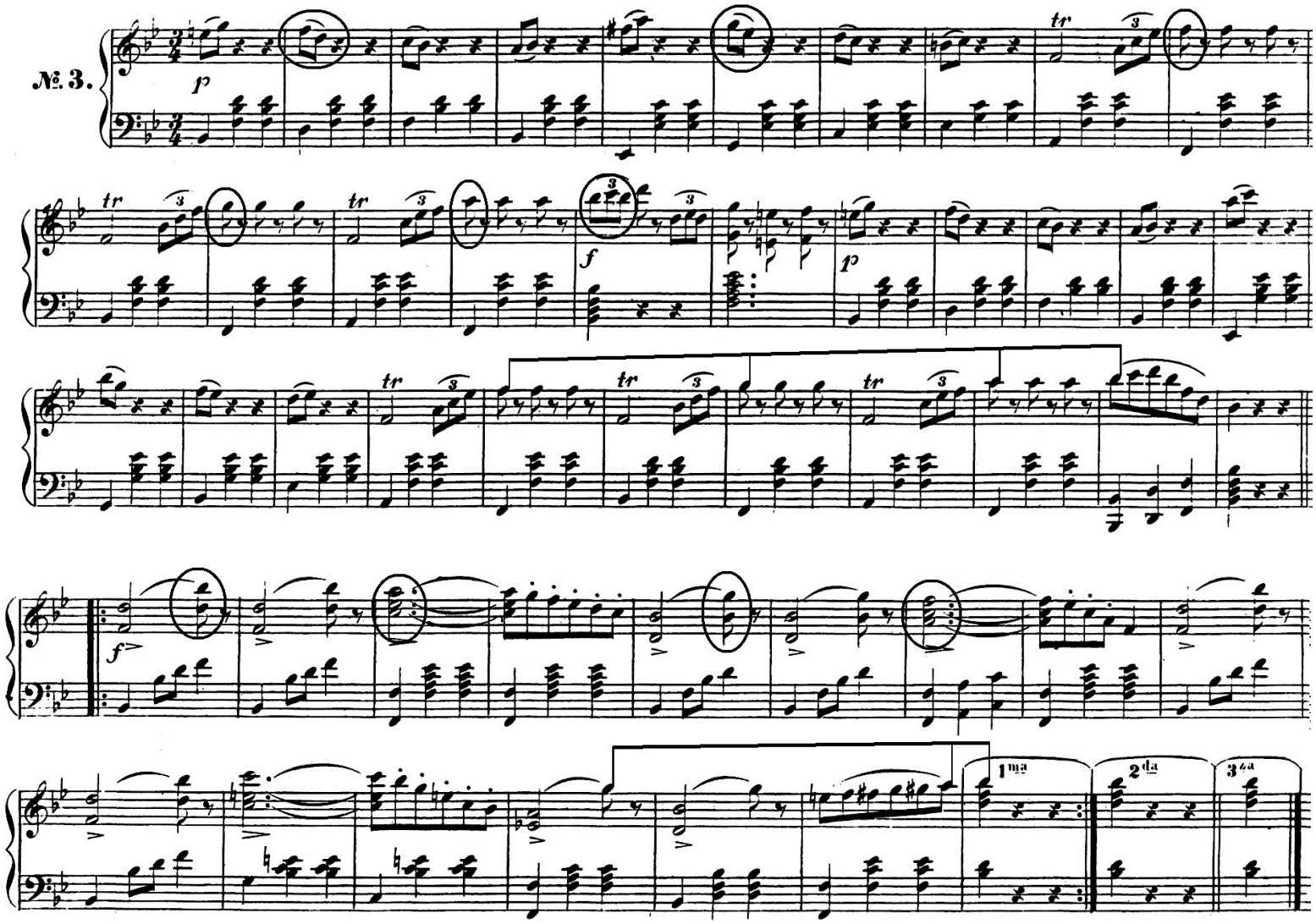
***Die Adepten*, Op. 216 (1847/48)**

N2, first strain: Statement-response pair in the antecedent, but the consequent contradicts the downward figure (boxed) with a clear ascending line ^5-^6-^7-^8 over a complete TSDT progression.



***Aether-Träume*, Op. 225 (1848)**

N3: To end, two strains whose motivic promise is fulfilled in rising lines at the cadence.



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Neumeyer, David. 2017. Ascending Cadence Gestures in Waltzes by Joseph Lanner.
Rising melodic figures have a long history in cadences in European music of all genres. This essay documents and analyzes examples from an especially influential repertoire of social dance music, the Viennese waltz in the first half of the 19th century. The two most important figures were both violinists, orchestra leaders, and composers: Josef Lanner (d. 1843) and Johann Strauss, sr. (d. 1849). Lanner is the focus of this essay, with waltz sets ranging from prior to 1827 through 1842.

Neumeyer, David. 2016. On Ascending Cadence Gestures in Adolphe Adam's Le Châlet (1834).
Adolphe Adam's one-act opéra comique *Le Châlet* (1834) is a milestone in the history of rising cadence gestures and, as such (combined with its popularity), may have been a primary influence on other composers as rising cadence gestures proliferated in opera bouffe and both French and Viennese operetta later in the century, and eventually in the American musical during the twentieth century.

Neumeyer, David. 2016. Scale Degree ^6 in the 19th Century: Ländler and Waltzes from Schubert to Herbert
Jeremy Day-O'Connell identifies three treatments of scale degree 6 in the major key through the nineteenth century: (1) classical ^6; (2) pastoral ^6; and (3) non-classical ^6. This essay makes further distinctions within these categories and documents them in the Ländler repertoire (roughly 1800-1850; especially Schubert) and in the waltz repertoire after 1850 (primarily the Strauss family). The final case study uses this information to explain some unusual dissonances in an operetta overture by Victor Herbert. Other composers include Michael Pamer, Josef Lanner, Theodor Lachner, Czerny, Brahms, Fauré, and Debussy.

Neumeyer, David. 2016. Ascending Cadence Gestures: A Historical Survey from the 16th to the Early 19th Century.
Cadences are formulaic gestures of closure and temporal articulation in music. Although in the minority, rising melodic figures have a long history in cadences in European music of all genres. This essay documents and analyzes characteristic instances of rising cadential lines from the late 16th century through the 1830s.

Neumeyer, David. 2016. Rising Gestures, Text Expression, and the Background as Theme.
Walter Everett's categories for tonal design features in nineteenth-century songs fit the framework of the Classic/Romantic dichotomy: eighteenth-century practice is the benchmark for progressive but conflicted alternatives. These categories are analogous to themes in literary interpretation; so understood, they suggest a broader range of options for the content of the background than the three Schenkerian Urlinien regarded as essentialized universals. The analysis of a Brahms song, "Über die See," Op. 69/7, provides a case study in one type, the rising line, and also the entry point for a critique of Everett's reliance on a

self-contradictory attitude toward the Schenkerian historical narrative.

Neumeyer, David. 2015. Proto-backgrounds in Traditional Tonal Music.
This article uses an analogy between "theme" in literary studies and "background" in linear analysis (or other hierarchical analytic models) for music to find more options for interpretation than are available in traditional Schenkerian analysis. The central construct is the proto-background, or tonic-triad interval that is understood to precede the typical linear background of a Schenkerian or similar hierarchical analysis. Figures typically or potentially found in a background, including the Schenkerian urlinie, are understood to arise through (informal) transformations, or functions, applied to proto-backgrounds.

Neumeyer, David. 2015. Nineteenth-century polkas with rising melodic and cadence gestures: a new PDF essay.
This essay provides background on dance in the nineteenth century and then focuses on characteristic figures in the polka, especially those linked to rising cadence gestures. The polka became a popular social dance very quickly in the early 1840s. Its music was the first to introduce rising melodic frames and cadence gestures as common features. This essay provides a series of examples with commentary. Most pieces come from the 1840s and early 1850s. Variants of the polka—polka-mazurka, polka française, and polka schnell—are also discussed and illustrated.

Neumeyer, David. 2015. Rising Lines in the Tonal Frameworks of Traditional Tonal Music
This article supplements, and provides a large amount of additional data for, an article I publisher nearly thirty years ago: "The Ascending Urlinie," *Journal of Music Theory* 31/2 (1987): 275-303. By Schenker's assertion, an abstract, top-level melody always descends by step to ^1. I demonstrated that at least one rising figure, ^5-^6-^7-^8, was not only possible but could be readily found in the repertory of traditional European tonal music.

Neumeyer, David. 2015. Buelow Contredanses: Rising Lines
Bülow, court musician in Copenhagen in the late 18th century. This file surveys all seven collections (more than the article "Rising Lines in Tonal Frameworks of Traditional Tonal Music").

Neumeyer, David. 2015. Kingsbury Hymns of Praise: Rising Lines
Pieces with rising cadence gestures in *Hymns of Praise: For the Church and Sunday School.* Compiled by F. G. Kingsbury. Chicago: Hope Publishing Co.,c1922. A hymn book from my father's collection. Because of their largely 19th c origins, it seemed reasonable to think that hymns in the evangelistic tradition would be more likely than older tunes to have rising cadence gestures.

Neumeyer, David. 2015. Carl Schachter's Critique of the Rising Urlinie
A detailed critique of two articles by Carl Schachter (1994; 1996), this study is concerned with some specific issues in traditional Schenkerian theory, those connected with the rising Urlinie—these can be roughly summarized as the status of ^6 and the status of ^7. Sixteen of twenty three chapters in this file discuss Schachter's two articles directly, and the other seven chapters (2, 4, 5, 17-20) speak to underlying theoretical problems.

Neumeyer, David. 2015. Analyses of Schubert, Waltz, D.779n13
This article gathers a large number of analyses of a single waltz by Franz Schubert: the anomalous A-major waltz, no. 13 in the

Valses sentimentales, D 779. The goal is to make more vivid through examples a critical position that came to the fore in music theory during the course of the 1980s: a contrast between a widely accepted "diversity" standard and the closed, ideologically bound habits of descriptive and interpretative practice associated with classical pc-set analysis and Schenkerian analysis.

Neumeyer, David. 2014. Table of Compositions with Rising Lines

A table that gathers more than 900 examples of musical compositions with cadences that use ascending melodic gestures.

Neumeyer, David. 2014. Complex upper-voice cadential figures in traditional tonal music

Harmony and voice-leading are integrated in the hierarchical networks of Schenkerian analyses: the top (most abstract) level of the hierarchy is a fundamental structure that combines a single upper voice and a bass voice in counterpoint. A pattern that occurs with increasing frequency beginning in the later eighteenth century tends to confer equal status on two upper voices, one from ^5, the other from ^3. Analysis using such three-part voice leading in the background often provides richer, more complete, and more musically convincing analyses.

Neumeyer, David. 2012. Tonal Frames in 18th and 19th Century Music

Tonal frames are understood here as schemata comprising the "a" level elements of a time-span or prolongation reduction in the system of Lerdahl and Jackendoff, *Generalized Theory of Tonal Music* (1983), as amended and extended by Lerdahl (*Tonal Pitch Space* (2001)). I use basic forms from these sources as a starting point but call them tonal frames in order to make a clear distinction, because I have a stricter view of the role of register.

Neumeyer, David. 2010/2016. John Playford Dancing Master: Rising Lines

Musical examples with rising cadence gestures from John Playford's *[English] Dancing Master* (1651). This set was extracted from the article "Rising Lines in Tonal Frameworks of Traditional Tonal Music." A revised version was published in 2016: link.

Neumeyer, David. 2009 "Thematic Reading, Proto-backgrounds, and Transformations." *Music Theory Spectrum* 31/2: 284-324.

Neumeyer, David. 1989. "Fragile Octaves, Broken Lines: On Some Limitations in Schenkerian Theory and Practice." *In Theory Only* (Michigan Music Theory Society) 11/3: 13-30.

Neumeyer, David. 1987. "The Ascending Urlinie," *Journal of Music Theory* 31/2: 275-303.

Neumeyer, David. 1987. "The Urlinie from ^8 as a Middleground Phenomenon." *In Theory Only* 9/5-6: 3-25.